

**A PRAGMATIC ANALYSIS OF SPEECH ACTS OF THE MAIN  
CHARACTER IN *STATE OF PLAY***

**A THESIS**

**Presented as Partial Fulfillment of the Requirements for the Attainment of  
*Sarjana Sastra* Degree in English Language and Literature**



**By**

**Atika Krusdian Sari**

**08211144028**

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM  
ENGLISH LANGUAGE EDUCATION DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
YOGYAKARTA STATE UNIVERSITY**

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**APPROVAL SHEET**

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**By:**

**Atika Krusdian Sari**

**08211144028**

Approved on May 2014

By:

First Consultant,

Second Consultant,

Dra. Nury Supriyanti, M. A.

NIP. 19570829 198812 2 001

Paulus Kurnianta, M. Hum

NIP. 19720622 200501 1 001

## RATIFICATION

### A PRAGMATIC ANALYSIS OF SPEECH ACTS OF THE MAIN CHARACTER IN *STATE OF PLAY*

#### A THESIS

By:

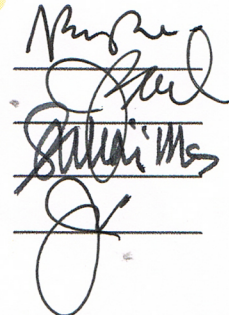
**Atika Krusdian Sari**

**08211144028**

Accepted by the Board of Examiners of Faculty of Languages and Arts of the Yogyakarta State University on May 2014 and declared to have fulfilled the requirements of attainment of the *Sarjana Sastra* degree in English Language and Literature.

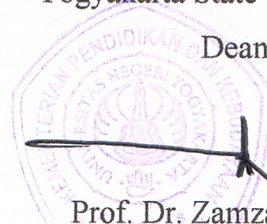
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Second Examiner : Dra. Nury Supriyanti, M.A.



Yogyakarta, May 2014  
Faculty of Languages and Arts  
Yogyakarta State University

Dean,



Prof. Dr. Zamzani, M. Pd.

NIP. 19550505 1980 1 001

## SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya:

Nama : Atika Krusdian Sari

NIM : 08211144028

Program Study : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A Pragmatic Analysis of Speech Acts of the Main  
Character in *State of Play*

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Yogyakarta, Mei 2014

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Atika Krusdian Sari



## MOTTOS

'Hai orang-orang yang beriman, jadikanlah sabar dan shalat penolongmu, sesungguhnya Allah beserta orang-orang yang sabar.'

(Q.S Al Baqarah:153)

'Mimpi adalah kunci untuk kita menaklukan dunia. Berlarilah tanpa lelah sampai engkau meraihnya.'

(Nidji)

'You can't win until you're not afraid to lose.'

(Bon Jovi)

# DEDICATIONS

I dedicate this thesis to:

- ♥ my beloved parents, Indriyati and Kuat Krus Adjí
- ♥ my beloved brothers, Ilham Yuniansyah and Ardhian  
Yanuar Tri Adjí
- ♥ my best friend, Ibnu Prasetyo Widiyono

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Finally, I realize that this thesis is far from being perfect. Therefore, I would gratefully accept any constructive comments and suggestions for the betterment of this thesis.

Yogyakarta, May 2014

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## **LIST OF ABBREVIATIONS**

H	: Hearer
P	: Participant
S <sub>1</sub>	: Physical Setting
S <sub>2</sub>	: Psychological Setting
T	: Topic
F	: Function
D	: Declarative
In	: Interrogative
Im	: Imperative
Rep	: Representative
Dir	: Directive
Com	: Commissive
Exp	: Expressive
Dec	: Declaration

## **A PRAGMATIC ANALYSIS OF SPEECH ACTS OF THE MAIN CHARACTER IN *STATE OF PLAY***

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**08211144028**

### **ABSTRACT**

This research is aimed at describing the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts employed by the main character in a movie entitled *State of Play*.

This research applied a descriptive qualitative method. The existence of quantitative data was used to perform the number of occurrences of each type of speech acts. The primary source of this research was *State of Play* movie. Meanwhile books and articles were the secondary sources. The data were in the form of spoken language in scenes and the context of the data was dialogue of the main character and several supporting characters. The researcher was the main instrument and the data sheets were the supporting instrument. Furthermore, *simak dan catat* (listening, reading and note taking) technique was employed to collect the data. Content analysis was applied as the type of analysis. In increasing the credibility to maintain the data trustworthiness, investigator triangulation was applied.

The research reveals three findings. First, the locutionary acts employed by the main character, Cal McAffrey, are *declarative*, *interrogative*, and *imperative*. He employs the *declarative* form in almost all types and functions of illocutionary acts to deliver, to assert, and to make the information clear related to fact or his opinion for his team or his interviewee. Second, Cal McAffrey employs four types of illocutionary acts. There are *representative* with 14 functions, *directive* with 7 functions, *commissive* with 4 functions, and *expressive* with 11 functions. He mostly employs the *representative* to states some facts related to what actually happens when he is working in a newsroom, going out to investigate the case, or interviewing the source. Third, there are twelve types of perlocutionary acts obtained as the effect of what Cal McAffrey has uttered. There are *hearer knows something*, *hearer thinks of something*, *hearer is doing something*, *hearer is convinced*, *hearer feels irritated*, *hearer feels frightened*, *hearer is amused*, *hearer is inspired*, *hearer is impressed*, *hearer is attracted*, *hearer relieves tension*, and *hearer gives answer*. The *hearer knows something* and the *hearer gives answer* are the most dominant types. He often reports his investigation, states his opinion, or explains his objective. Thus, the hearer knows and realizes the information in mind. Furthermore, the hearer usually answers him as a reaction to a question or situation in an interview or discussion.

Keywords: pragmatics, speech acts, *State of Play*

## **CHAPTER I INTRODUCTION**

### **A. Background of the Study**

Being able to communicate using language effectively is an important life skill because as social beings people need to communicate to fulfill their needs. Moreover, communication depends on not only recognizing the meaning of words in an utterance, but recognizing what speakers mean by their utterances (Yule, 2010: 127). It means that the speaker intends to convey certain meaning to the hearer, while the hearer tries to recognize what the speaker means by saying an utterance in a particular context. Therefore, both the speaker and the hearer ought to have deep understanding of how language is used to make the communication run well.

How people use language to communicate is studied through pragmatics. Pragmatics is the study of language from the point of view of the users, especially the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication (Crystal in Barron, 2003: 7). In communication indeed, not only do the speakers produce utterances, but they also perform action through the utterances. They are doing things with their utterances when they speak because language is used not only to explain words, but also to perform an action which is intended to have a function and effect on the hearer. Those actions that are performed via utterances are called speech acts (Yule, 1996: 47).



Speech act theory as a branch of pragmatics deals with the meaning of an act performed in the speaker's utterance in a particular context. Knowing which speech acts to perform is a crucial part of how speakers use language to communicate; likewise, knowledge of how to identify that act is critical to hearer understanding (Schiffrin, 1994: 57). Identifying an act must be done since interpreting meanings of certain utterance is not enough in understanding speaking.

According to Austin (in Coulthard, 1977: 17), a speaker can perform three acts simultaneously in producing an utterance. They are locutionary act, illocutionary act, and perlocutionary act. A locutionary act is an act of using words to form sentences. Those wording makes sense in a language with correct grammar and pronunciation. Besides, the speaker also has certain function in mind in saying the utterance. The type of function that the speaker intends to accomplish in saying the utterance is called an illocutionary act. Additionally, the speaker says the utterance with a function, s/he also intends the utterance to have an effect on the hearer. The act that may have an effect or consequences of locutionary and illocutionary act on the hearer is a perlocutionary act.

Communication relies upon shared knowledge of the name and type of speech act. The speaker and the hearer share knowledge of how to identify and classify an utterance as a particular type of act, as a unit of language that is produced and interpreted according to constitutive rules (Schiffrin, 1994: 59). Thus, speech acts is always found in verbal communication, that is, in utterances of person in certain occupation such as a reporter.

According to Zhou (2012: 401), a reporter is a type of journalist who researches, writes, and reports on information to be presented in mass media, including print media, electronic media, and digital media. Hence, reporters play an important role in society. The life of journalists especially reporters in investigating mysterious murder stories or cases can be seen in a movie entitled *State of Play*. *State of Play* is a 2009 drama mystery movie starring Russell Crowe, Helen Mirren, Ben Affleck and Rachel McAdams. The movie began with two cases in Washington, DC. The first case was a black thief who was shot dead by a man carrying a briefcase. A pizza delivery man who witnessed the incident was also shot by the murderer and was left in a coma. The following morning a young woman was killed by a Washington Metro that initially appeared to be an accident.

Cal McAffrey (Russell Crowe) as a reporter in Washington Globe newspaper investigated the cases and obtained information that those cases were actually related and the accident in the Metro might not have been an accident. The dead woman was the US Congressman's (Ben Affleck) chief researcher in hearings concerning a private sector security firm supplementing the use of US Armed Forces around the world. The case became increasingly interesting when the public knew that she was Congressman's mistress as well.

Cal McAffrey as a reporter quickly found sources and conducted an interview to the sources to get information as accurately as possible because the information would be printed soon to become news. He went to the scene of the murder and interviewed the police to get information about who the victims were,

when the murder happened, how the victim was murdered, etc. Hence, he would get a clue or information that could lead to whom became the next sources to answer who the murderer was, what motives of the murder were and who else was involved. However, the police themselves were still waiting for the pizza delivery man to come round from comma to provide information. Thus, Cal McAffrey and his team had to investigate the case by themselves in order to meet the deadline.

Reporters may split their time between working in a newsroom and going out to witness events or interview people (Zhou, 2012: 401). Before reporters do interview, they should establish communication to ask for permission, explain the objective of the interview, and make a deal to keep the identity of the sources if it is necessary. Moreover, in conducting interview reporters also ought to be smart to fish for answers, bridge a gap or look for a clue that can connect with the bigger information.

In investigating the cases whether he is discussing with his team or he is interviewing the sources, Cal McAffrey always creates communication by producing utterances. He performs actions which are intended to have functions and effects on his hearers. When he performs certain types of speech acts to interview the sources, he will get accurate information that is needed to become news. Besides, the sources who do not want to give information, they want to give information in the end.

It is interesting to conduct research on speech acts in *State of Play*. This movie portrays the real life of reporters. Furthermore, the characters in the movies use language in the similar way as people in the real society do. They use

language to interact each other to fulfill their needs. They use language to communicate their feelings and emotions (Aitchison, 2003: 23). Although it is not a real story, the utterances in a movie are produced naturally. Thus, language use can be observed and learned from movies.

Cal McAffrey's character represents most of reporters' life. By understanding the speech acts of Cal McAffrey as the main reporter character, people will understand how language is functioned by a reporter in gaining information related to real story that he wants to publish as news not gossip. Besides, it is for understanding how the characters or the speakers use language to carry out intended actions and to achieve the goals and how the hearers understand intended meaning from what is said. Therefore, they can communicate better with others by understanding the speech acts.

## **B. Research Focus**

This is research on speech acts performed by the main character in a movie entitled *State of Play* under pragmatic approach. *State of Play* is a movie that revolves around a reporter named Cal McAffrey. The researcher only analyzes Cal McAffrey's utterances because he is the main character who takes the most part of the scenes in the movie. The theory of speech acts types according to Austin (locutionary acts, illocutionary acts, and perlocutionary acts) is applied. The theory further is specified by Searle's types of illocutionary act (representatives, directives, commissives, expressives, and declarations). This research focuses on those three types of speech acts since the utterances of the



character are usually the simultaneous performance of locutionary act, illocutionary act, and perlocutionary act. Moreover, Searle's taxonomy of illocutionary acts is used because Austin's taxonomy does not maintain a clear distinction between illocutionary verbs and acts; nor are the categories based on consistently applied principle (Searle in Schiffrin, 1994: 57).

A locutionary act is the basic act of utterance. It means that every utterance is represented by a sentence with a grammatical structure and a linguistic meaning. An illocutionary act deals with what the characters mean in saying the utterances. The characters have many techniques in uttering the same message. The characters mean something with more than one interpretation, while two or more utterances can have the same interpretation. Hence, an overlap is often found in categorizing utterances in terms of illocution. These happen because the same locutionary act can be interpreted as two different types of illocutionary acts in a particular context in which the utterance takes place. There are five types of illocutionary acts namely representatives, directives, commissives, expressives, and declarations.

A perlocutionary act is performed as a consequence of the locutionary and illocutionary acts. It means that there are certain effects that the characters want to convey to the hearers by uttering the utterances. The effects can be on actions, thoughts or beliefs of hearers.

Furthermore, the theory of context stated by Holmes is also used. Context of situation involves four components, namely participants, setting, topic and function. This theory is used to support the previous theories in classifying the

data into certain speech act type since identifying the speech act being performed by a particular utterance can only be done if people know the context in which the utterance takes place (Nunan, 1993: 65). Context is important concept in pragmatic analysis because pragmatics focuses on the meaning of words in context. Besides, the phenomenon of speech act is also related to the meaning of an act performed in the speaker's utterance in a particular context. Therefore, this research is conducted by using pragmatic approach.

### **C. Formulation of the Problem**

Based on the research focus, the formulation of the problem is what are the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts employed by the main character in *State of Play*?

### **D. Research Objective**

Based on the formulation of the problem, the research objective is to describe the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts employed by the main character in *State of Play*.

### **E. Research Significance**

#### **1. Theoretical use**

It is expected that this research can enrich the knowledge as regard the linguistic phenomena especially those which are related to speech acts.

## **2. Practical use**

### **a. Students**

This research is expected to give more information related to speech acts.

### **b. English Department**

This research is expected to give an alternative idea to utilize movies as media of teaching and learning.

### **c. Other researchers**

This research is expected as a reference to conduct research related to pragmatic analysis.

## **CHAPTER II**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

#### **A. Literature Review**

##### **1. Pragmatics**

According to Yule (1996: 4), pragmatics is the study of the relationships between linguistic forms and the user of those forms. Through this study, one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak because pragmatics allows humans as the language user into language analysis. In line with Yule's definition, Crystal (in Barron, 2003: 7) defines pragmatics as the study of language from the point of view of the users, especially the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication.

Furthermore, Mey (1993: 42) considers pragmatics as the study of the conditions of human language uses as these are determined by the context of society. Similar to Mey's statement, Levinson (1983: 21) states that pragmatics is the study of language use, that is, the study of the relations between language and context that are basic to an account of language understanding which involves the making of inferences that will connect what is said to, what is mutually assumed, or what has been said before. Therefore, it can be concluded that pragmatics is the study of how people use language to communicate. It deals with the intended

meaning of an utterance in a particular context communicated by a speaker and interpreted by a hearer.

## **2. The Scope of Pragmatics**

### **a. Deixis**

According to Yule (1996: 9), deixis that is derived from ancient Greek meaning ‘to show’ is a technical term for one of the most basic things people do with utterances. It means ‘pointing’ via language. Deixis is clearly a form of referring that is tied to the speaker’s context. If people do not know the context of the utterance, they will find difficulty in interpreting the meaning of deictic expression such as *that*, *this*, *me*, *you*, *then*, etc. because there is no certain requirement to use those words. Therefore, they must consider context to avoid misunderstanding of certain utterance. Yule (1996: 10-14) classifies deixis into three categories:

#### **1) Person Deixis**

Person deixis is used to point to people. Person deixis clearly operates on a basic three-part division, exemplified by the pronouns for first person (‘I’), second person (‘you’), and third person (‘he’, ‘she’, or ‘it’).

#### **2) Spatial Deixis**

Spatial deixis is words used to point to a location. The most primary English examples are the adverbs ‘here’ and ‘there’ and the demonstrative ‘this’, ‘that’, ‘these’, ‘those’.

### **3) Temporal Deixis**

Temporal deixis is used to point to location in time. This includes time adverb like 'now', 'then', 'soon' and forth, and also different tenses.

#### **b. Presupposition**

Yule (1996: 25) explains that a presupposition is something the speaker assumes to be the case prior to making an utterance. When people use a referring expression, they usually assume that their listeners can recognize which referent is intended. Some of these assumptions may be mistaken, of course, but mostly they are appropriate. Then he (Yule, 1996: 27-30) classifies presupposition into six types: existential presupposition, factive presupposition, lexical presupposition, structural presupposition, non-factive presupposition, and counter-factual presupposition

#### **c. Cooperative Principle**

When people are involved in a communication, they will cooperate with each other. In most circumstances, the assumption of cooperation is so pervasive so that it can be stated as a cooperative principle of conversation. Furthermore, Yule (1996: 37) states that cooperative principle suggests the speaker makes his/her conversational contribution as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which s/he engaged.

According to Grice (in Levinson, 1983: 101-102), the cooperative principle is elaborated in four sub-principles called maxims as follows:

### **1) Maxim of Quantity**

In giving information, the speaker must (a) make their contribution as informative as it is required for the current purposes of the exchange, and (b) not make the contribution more informative than it is required. All communicants must strike a balance between providing too much and too little information when they speak or write.

### **2) Maxim of Quality**

In maxim of quality, the speakers must (a) not say what they believe to be false and (b) not say that for which they lack adequate evidence. It means that the speaker must have adequate evidence.

### **3) Maxim of Relation**

In the maxim of relation, the speaker must “make the contribution be relevant”. It means that the speaker and the hearer must express something that is relevant to the subject of conversation.

### **4) Maxim of manner**

Both the speaker and hearer in a communication must be perspicacious and specifically: (a) avoid obscurity, (b) avoid ambiguity, (c) be brief and (d) be orderly. This maxim suggests that in giving information both the speaker and hearer must avoid ambiguities and obscurities.

### **d. Implicature**

Grice (in Brown and Yule, 1983: 31) defines implicature to account for what a speaker can imply, suggest, or mean, as a distinction from what the

speaker literally says. There are two kinds of implicature according to Grice, namely conventional implicature and conversational implicature. According to Grice, conventional implicature is determined by the conventional meaning of the words used, while conversational implicature is derived from a general principle of conversation plus a number of maxims which speakers normally obey. The general principle is called the Cooperative Principle which consists of four maxims. The four maxims are important in interpreting a speaker's intention. For example:

A: I'm out of gas.

B: There is a gas station around the corner.

In this conversation, Grice (in Brown and Yule, 1983: 32) suggests that derived from the assumption that speaker B is adhering to the Cooperative Principle, the implicature of B's utterance is that the garage is not only around the corner, but it will open and selling petrol. In order to arrive at the implicature, the hearer has to know certain facts that garages sell petrol and that around the corner is not a great distance away.

#### **e. Politeness**

Politeness, in an interaction, can be defined as the means employed to show awareness of another person's face (Yule, 1996: 60). Face means the public self-image of a person and refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. It works within the society and has a close relationship with etiquette and culture. Cutting (2008: 52) classifies three types of context which affects politeness: situational context,



social context and cultural context. Two situational context factors that affect the way a speaker makes a request are the size of imposition and the formality of the context. The social context is affected by the social distance and the power relation between speakers. Politeness and language are exceedingly culture-bound, therefore, it can also depend on a cultural context.

## **f. Speech Acts**

### **1) Definition**

The term 'speech act' was coined by the linguistic philosopher John Langshaw "J. L." Austin (1962) and developed by another philosopher John Rogers Searle (1969). They maintained that, when using language, people do not only make propositional statements about objects, entities, states of affairs and so on, but they also fulfill functions such as requesting, denying, introducing, apologizing etc (Nunan, 1993: 65). In other words, they developed speech act theory from the basic belief that language is used to perform actions. Thus, its fundamental insights focus on how meaning and action are related to language (Schiffrin, 1994: 49).

Austin (in Cutting, 2008: 13) defines speech acts as the actions performed in saying something. This is similar to Yule (1996: 47) who proposes that speech acts are actions performed via utterances. Furthermore, Searle (1969: 16) states that the production or issuance of a sentence token under certain conditions is a speech act, and speech acts are the basic or minimal units of linguistic communication. Speaking a language is performing speech acts such as making

statements, giving commands, asking questions, making promises, etc. Thus, viewing speech acts as the basic unit of communication allows Searle to explicitly associated speech acts with the study of language (its production, its interpretation) and meaning (both speaker meaning and linguistic meaning) (Schiffrin, 1994: 55).

## **2) Classification**

### **a) Austin**

Austin's theory was based on his belief that speakers do not merely use language to say things, but to do things and those utterances could be regarded as speech acts. Austin (1962: 108) states that in issuing an utterance, a speaker can perform three acts simultaneously. They are a locutionary act, illocutionary act and perlocutionary act.

#### **(1) Locutionary Act**

Austin (1962: 108) states that locutionary act is roughly equivalent to uttering a certain sentence with certain sense and reference, which again is roughly equivalent to meaning in the traditional sense. The locutionary acts are acts of speaking in the construction of speech, such as uttering certain sounds or making certain marks, using particular words and using them in conformity with the grammatical rules of a particular language and with certain senses and certain references as determined by the rules of the language from which they are drawn.

This is in line with Levinson's statement (1983: 236) that the locutionary act is the utterance of a sentence with determinate sense and reference. Meanwhile, according to Yule (1996: 48), locutionary act is the basic act of

utterance. This is the actual words that the speaker uses. Moreover, Leech (1983: 199) formulates the locutionary act as **s says to h that X**, in which *s* refers to the speaker, *h* refers to the hearer, and *X* refers to the certain word spoken with a certain sense and reference.

Furthermore, there are three patterns of locutionary act according to which English sentences are constructed. They are declarative if it tells something, imperative if it gives an order and interrogative if it asks a question. Levinson (1983: 242) says that all languages appear to have at least two of mostly three of these sentences-types. For example, in the sentence “*I’ve just made some coffee*”, the locutionary act is that the speaker utters the statement (declarative) that s/he just made some coffee (Yule, 1996: 48).

## (2) Illocutionary Act

Austin (1962: 108) says that illocutionary act is an utterance which has a certain force. It is an act performed in saying something. It is the intention behind the words. It is the act of using utterance to perform a function. When saying something, a speaker does not only produce utterance with no purpose. S/he forms an utterance with some kind of function in mind. The formulation of illocutionary act **in saying X, s asserts that P** (Leech, 1983: 199). *P* refers to the proposition or basic meaning of an utterance. In Yule’s example “*I’ve just made some coffee*”, the speaker makes an offer or statement (Yule, 1996: 48).

Closely associated with the notion of illocutionary acts is the concept of *illocutionary force*, the communicative plan, or design behind a speaker’s remark (Leech, 1983: 200). Examples of illocutionary acts include accusing, apologizing,

blaming, congratulating, declaring war, giving permission, joking, marrying, nagging, naming, promising, ordering, refusing, swearing, and thanking. The functions or actions just mentioned are also commonly referred to as the illocutionary 'force' ('point') of the utterance.

Austin (in Coulthard, 1977: 18) distinguishes locutionary and illocutionary acts. He states that the interpretation of the locutionary act is concerned with *meaning* whereas the interpretation of the illocutionary act is concerned with *force*. Performing an illocutionary acts means issuing an utterance that carries an illocutionary force. The meaning of a locutionary utterance has a potential of different illocutionary force.

Further, Austin (1962: 150-151) classifies illocutionary acts into five major classes as follows:

**(a) Verdictives**

Verdictives are typified by the giving of verdict, as the name implies, by a jury, arbitrator, or umpire. However, they need not be final; they are, for example, an estimation, reckoning, or appraisal. It is essential to give a finding to something-fact or value-, which is for different reasons hard to be certain about.

**(b) Exercitives**

Exercitives are exercise of power, right, or influence. The examples are appointing, voting, ordering, urging, advising, and warning.

**(c) Commisives**

Commisives are typified by promising or otherwise undertaking. They commit the hearer to do something, but include also declaration or announcements of intention, which are not promise, and also rather vague things, which can be called espousal, as for example siding with.

**(d) Behabitives**

Behabitives are very miscellaneous group and have to do with attitudes and social behavior. The examples are apologizing, congratulating, condoling, cursing, and challenging.

**(e) Expositives**

Expositives are difficult to define. They make plain how utterances fit into the course of an argument or conversation, how words are use, or in

general are expository. The examples are ‘I reply’, ‘I assume’, and ‘I postulate’.

### **(3) Perlocutionary Act**

According to Austin (1962: 108), perlocutionary act is the achieving of certain effects by saying something. It concerns the effect an utterance may have on the hearer. Put slightly more technically, a perlocution is the act by which the locution and illocution produce a certain effect in or exert a certain influence on the hearer. Still another way to put it is that a perlocutionary act represents a consequence or by-product of speaking, whether intentional or not. The effect of the act being performed by speaking is generally known as the perlocutionary effect (Mey, 2009: 1003). The formulation of the perlocutionary act **by saying X s convinces h that P** (Leech, 1983: 199). For example, by saying “I’ve just made some coffee”, the speaker performs perlocutionary act of causing the hearer to account for a wonderful smell, or to get the hearer to drink some coffee (Yule, 1996: 48-49). Moreover, some effects of the perlocutionary acts are in the following:

**(a) Hearer knows something**

A hearer knows or realizes something in mind especially information as a result of experience or because s/he has learned or been told.

**(b) Hearer thinks of something**

A hearer has a particular idea or opinion about something or somebody or when s/he uses the mind to consider something that a speaker says.

**(c) Hearer is doing something**

A hearer is doing something because the speaker expects him or her to do it or causes him or her to have something.

**(d) Hearer is convinced**

A hearer believes something because the speaker gives a good reason to do it.

**(e) Hearer feels irritated**

A hearer feels irritated because the speaker annoys him or her by saying some statements which cause slight irritations.

**(f) Hearer feels frightened**

A hearer feels frightened because the speaker frightens him or her through the speaker's statement.

**(g) Hearer is amused**

A hearer is amused because the speaker makes him or her laugh or smile or think that somebody or something is funny.

**(h) Hearer is inspired**

A hearer is inspired because s/he gets encouragement, spirit, or idea of the speaker.

**(i) Hearer is impressed**

A hearer is impressed because the speaker causes him or her to admire or respect the speaker because of something that the speaker has done or said.

**(j) Hearer is attracted**

A hearer is attracted because the hearer recognizes and gets attention of what the speaker said.

**(k) Hearer relieves tension**

A hearer relieves tension to remove or reduce an unpleasant feeling, anxiety, or pain or to make a problem less serious.

**(l) Hearer is giving an answer**

A hearer answers as a reaction to a question or situation.

**b) Searle**

Searle (1969: 23-24) starts with the notion that when a person speaks, s/he performs three different acts, i.e. utterance acts, propositional acts, and illocutionary acts. Utterance acts simply consist of uttering strings of words (morphemes, sentences). Meanwhile, propositional acts (referring, predicating) and illocutionary acts (stating, questioning, commanding, promising, etc.) characteristically consist of uttering words in the sentences in certain context, under certain condition and with certain intention. To these three notions, Searle (1969: 25) adds Austin's notion of the perlocutionary act. There is a correlation between illocutionary acts and their consequences or effects on the actions, thoughts, or beliefs, etc. of hearers. The examples are in italics:

- (1) by arguing I may *persuade* or *convince* someone
- (2) by warning him I may *scare* or *alarm* him
- (3) by making a request I may *get him to do something*,
- (4) by informing him I may *convince him* (*enlighten, edify, inspire him, get him to realize*)

Searle (1979: 12-20) classifies the illocutionary acts as the following:

### **(1) Representatives or Assertives**

Searle (1979: 12) states that the point or purpose of the members of the representative class is to commit the speaker to something's being the case, to the truth of the expressed proposition, e.g. stating, boasting, complaining, claiming and reporting. Therefore, testing a representative can be done by simply questioning whether it can be categorized as true or false. This is similar to Yule's definition (1996: 53) that representatives state what the speaker believes to be the case or not. By performing a representative or an assertive, the speaker makes the words fit the world (belief). For examples,

- (a) The name of British queen is Elizabeth.
- (b) The earth is flat.

The two examples represent the world's events as what the speaker believes. Example (a) implies the speaker's assertion that the British queen's name is Elizabeth. In example (b), the speaker asserts that s/he believes that the earth is flat.

### **(2) Directives**

Searle (1979: 13) states that directives are attempts by the speaker to get the hearer to do something such as ordering, commanding, requesting, advising, and recommending. They express what the speaker wants. According to Yule

(1996: 53), by using a directive, the speaker attempts to make the world fit the word (via the hearer). The following sentences are the example of directive:

- (a) You may ask.
- (b) Would you make me a cup of tea?
- (c) Freeze!

Example (a) is a suggestion that has a function to get the hearer to do something as what the speaker suggests, i.e. suggests someone to ask. Meanwhile, in example (b), in saying an interrogative sentence, the speaker has an intention to perform a request that has a function to get the hearer to do something that the speaker wants, i.e. requests someone to make him/her a cup of tea. The speaker does not expect the hearer to answer the question with 'yes' or 'no', but the action of making him/ her a cup of tea. Example (c) is a command to someone to freeze something.

### **(3) Commissives**

Searle (1979: 14) states that commissives as the illocutionary acts whose point is to commit the speaker to some future course action. Yule (1996: 54) states that commissives commit the speaker to some future action. They express what the speaker intends such as promising, threatening, refusing, pledging, offering, vowing, and volunteering. In using a commissive, the speaker undertakes to make the world fit the words (via speaker). The examples are as follows:

- (a) I'll be back.
- (b) We will not do that.

Example (a) can be a promise that has a function to commit the speaker to some future action, i.e. promise to someone that the speaker will be back after



speaking the utterance. Meanwhile, in example (2), the speakers have an intention to perform a refusal. The speakers refuse to do something that the hearer asks.

#### **(4) Expressives**

Searle (1979: 15) states that expressives are illocutionary point used to express the psychological state of the speaker. They states what the speaker feels and can be statements of joy, pain, sorrow etc., but also expressions of thanking, apologizing, welcoming, congratulating, etc. (Yule, 1996: 53). In using an expressive, the speaker makes words fit the world (of feeling). The examples are:

- (a) I'm really sorry!
- (b) Congratulation!
- (c) We greatly appreciate what you did for us.

Example (a) is an expression to show sympathy. Example (b) is used to congratulate someone. Example (c) can be used to thank or to appreciate someone.

#### **(5) Declarations**

Searle (1979: 16) states that declarations effect immediate changes in the institutional state of affairs that is they change the world via the utterance. According to Yule (1996: 53), the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately; typically examples include excommunicating, declaring war, marrying, firing from employment, nominating, etc. Some examples of utterances classified as declarations are:

- (a) Boss: "You are fired"
- (b) Umpire: "Time out!"

Utterance (a) and (b) bring about the change in reality and they are more than just a statement. Utterance (a) can be used to perform the act of ending the employment and (b) can be used to perform the ending of the game.

Searle's classification of illocutionary acts is used because it is actually a modification of Austin's general theory of speech acts. Searle's classification is based on what the speaker wants to imply in his or her utterances. Besides, this classification is more specific and detailed than other classifications.

### **3. Context**

According to Cruse (2006: 3), the central topics of linguistic pragmatics are those aspects of meaning which are dependent on context. Therefore, context is an important concept in pragmatic analysis because pragmatics focuses on the meaning of words in context or interaction and how the persons involved in the interaction communicate more information than the words they use. This statement is in line with Finegan et al's explanation. They (1997: 345) state that the essential element in the interpretation of an utterance is the context in which it is uttered. Therefore, analyzing the meaning of an utterance cannot ignore the context since the meaning of an utterance will be different if the context is different. It will establish the interpretation of the utterance. Besides, identifying the speech act being performed by a particular utterance can only be done if people know the context in which the utterance takes place (Nunan, 1993: 65).

Leech (1983: 13) states that context is a relevant aspect of the physical or social setting of utterance. Context is a background knowledge shared by the

speaker and listener in delivering and understanding their utterance. Levinson (1983: 276) also states that a context must be understood to be a set of propositions, describing the beliefs, knowledge, commitments, and so on of the participants in a discourse. Meanwhile, Mey (1993: 39) gives an example of utterance; *“It’s a long time since we visited your mother.”* The utterance will have a totally different pragmatic meaning when it is uttered at the coffee table after dinner in a married couple’s living room than when it is uttered by a husband to his wife while they are standing in front of the hippopotamus enclosure at the local zoo, which of course can be considered as a joke.

According to Nunan (1993: 7-8), context refers to the situation giving rise to the discourse and within which the discourse is embedded. He adds that there are two types of context:

**a. Linguistic Context**

The linguistic context is the language surrounding or accompanying the piece of discourse under analysis. It refers to the words, utterances and sentences surrounding a piece of text.

**b. Non- Linguistic Context**

Non- linguistic context is experiential context within which the discourse takes place. It refers to the real world context in which the text occurs. There are six components of non linguistic context. They are the type of communication event, the topic, the purpose of the event, the setting, the participants and the relationship between them and the background knowledge and the assumption underlying the communicative event.

On the other hand, Holmes (1993: 12) states that

in any situation linguistic choices will generally reflect the influence of one or more of the following components:

- a. The **participants**: (1) who is speaking and (2) who are they speaking to?
- b. The **setting** or social context of the interaction: where are they speaking?
- c. The **topics**: what is being talked about?
- d. The **function**: why are they speaking?

Holmes' theory of context is used because Holmes' theory of context is simpler and the theory consists of four components which are enough to analyze a speech act.

#### 4. Film

##### a. Definition

There are some terminologies related to film. First, there is the word 'cinema'. According to Kolker (in Hill and Gibson, 2009: 9), cinema implies the entire institution of film making, film distribution, film exhibition, and film viewing. In England, the cinema usually refers to the place where a film is shown. In addition, in the United States, 'movie' replaces 'cinema', and the word 'film' is reserved for serious intent. Meanwhile, in Hollywood, the people who make films sometimes call them 'pictures' and once referred to (some still do) as 'shows'.

Moreover, Kolker (in Hill and Gibson, 2000: 9-10) states that a film is what people see when they go to cinema (or movie) or watch a videocassette or television broadcast of a film. He says that film is used to deliver messages, for example, current social issue or a satire for the government. It can be a part of

cultural expressions that show certain cultural products such as behaviors and ideology of a society (Dyer in Hill and Gibson, 2000: 6).

## **b. Elements of film**

There are four elements that support a film or a movie.

### **1) Frame**

According to Bordwell and Thompson (1990: 410), a frame is a single image on the strip of film. The film is a celluloid material whose light-sensitive surface can record image. Moreover, Sikov (2013) states that a frame refers to each individual rectangle on which a single image is photographed as the strip of celluloid runs through a projector.

During the first century of film-making, everything was shot on the film. As technology advances, digital film-making gains dominance. However, if a film or movie that is shot by a digital camera (video format) will be exhibited in a cinema or movie theater, it should be converted into film format that is 35-mm. A 35-mm film image is designed to be displayed on a screen area of hundreds of square feet (Bordwell and Thompson, 1990: 22).

### **2) Shot**

Sikov (2013) states that a shot is the basic element of film-making. It is an uninterrupted image on film or movie. Bordwell and Thompson (1990: 8) define a shot as a series of frames produced by the camera in an uninterrupted operation. Shots are generally characterized by the apparent distance between camera and subject, the angle of the camera during the shot, the movement of the camera

during the shot, and the number of characters within the frame (Kuhn and Westwell, 2012: 373).

### **3) Scene**

According to Kuhn and Westwell (2012: 359), a scene is unified action within a film or movie that carries the plot forwards, unfolding events in the story and providing new information. It is normally set in one location and in a single shot or a two series of shots.

Sikov (2013) states that a scene is defined by the unity of time, space, and action. In other words, a scene is a unified action that takes place in one location during a single time period. However, there are exceptions to this, for example, if a character has a flashback or flash-forward, or the scene intercuts between two locations with action happening at the same time.

### **4) Sequence**

According to Sikov (2013), sequence is defined by the patters of shots within each scene. Moreover, Kuhn and Westwell (2012: 369) define a sequence as a series of related shots and scenes in a film or movie that constitutes a significant phase of action or a move in the plot. When a film shows marked shifts in time, space, or action, a new sequence has begun.

#### **c. *State of Play***

According to Roger Ebert (2009), *State of Play* is a 2009 American film directed by Kevin Macdonald from a screenplay written by Matthew Michael Carnahan, Tony Gilroy, Peter Morgan, and Billy Ray. It is the film adaptation of

the 2003 British Conspiracy Thriller miniseries with the same title starring Russell Crowe, Helen Mirren, Jason Bateman and Rachel McAdams.

Based on 178 reviews collected by Rotten Tomatoes (2009), *State Of Play* currently has an 84% "fresh" rating from critics, with an average score of 6.9/10. Philip Kemp (2009) from Total Film calls it "a twisty substantial thriller" and says "It's not as exceptional as its source but the changes implemented mostly enhance rather than harm the story". Meanwhile, Roger Ebert (2009) of the Chicago Sun Times describes the film as "a smart ingenious thriller" and he goes on to say, "There are many other surprises in the film, which genuinely fooled me a couple of times, and maintains a certain degree of credibility for a thriller".

### **1) Characters**

The characters in *State of Play* movie are in the following:

- a) Cal McAffrey (Russell Crowe) is an investigative reporter in Washington Globe newspaper. He is a road smart reporter who represents the old world journalist.
- b) Stephen Collins (Ben Affleck) is a handsome unflappable U.S Congressman of Pennsylvania.
- c) Della Frye (Rachel McAdams) is a popular blogger with the online division of Washington Globe.
- d) Cameron Lynne (Helen Mirren) is the ruthless editor of the Washington Globe. She is the one in control, strong, and old-school.

- e) Sonia Baker (Maria Thayer) is a mistress and lead researcher on staff of Collins in investigation into PointCorp. She is a double agent sent by George Fergus.
- f) Dominic Foy (Jason Bateman) is a wealthy public relations executive who is a pill popping bisexual. He has an OxyContin addiction.
- g) Robert Bingham (Michael Berresse) is a sociopathic assassin.
- h) Anne Collins (Robin Wright Penn) is Stephen Collins' wife.
- i) George Fergus (Jeff Daniels) is a corrupt Representative.
- j) Donald Bell (Harry Lennix ) is a detective.
- k) Dr. Judith Franklin (Viola Davis) is a pathologist.
- l) Pete (Josh Mostel) is employee of Washington Globe.
- m) Hank (Michael Weston) is employee of Washington Globe.
- n) Gene Stavitz (Bary Shabaka Henley) is employee of Washington Globe.
- o) Chris Kawai (Steve Park) is employee of Washington Globe.
- p) Deshaun Stagg (LaDell Preston) is a black thief and drug addict.
- q) Mandi Brokaw (Sarah Lord) is a drug addict, homeless, and Deshaun's girlfriend.
- r) Vernon Sando (Dan Brown) is a pizza delivery man.
- s) PointCorp Insider (Davis Harbour).
- t) Ben's chashier (Maurice Burnice Harcum).

## **2) Synopsis**

One night, a black thief was shot dead by a man carrying a briefcase in Georgetown, Washigton D.C. A pizza delivery man who witnessed the incident



was also shot and was left in a coma. The following morning, a young woman was killed by a Washington Metro train in an apparent suicide.

Congressman Stephen Collins (Ben Affleck) of Pennsylvania who had military experience was leading an investigation into Point-Corp. Point-Corp was a private defense contractor with controversial operations involving mercenaries. In hearing with Point-Corp, he was distraught when he was informing the news about the accident in Metro train. He claimed that the dead woman named Sonia Baker (Maria Thayer) was a lead researcher of Point-Corp's investigation on his staff. However, the public assumed that both Stephen and the dead woman had an affair and she committed suicide because of him.

Stephen told his old friend Cal McAffrey (Russell Crowe), an investigative reporter, that he had been having an affair with Sonia and that she had sent him a cheerful video message on the morning of her death, which he said was inconsistent and unusual behavior for someone about to commit suicide. Cal believed that the shootings were related to Sonia's death and found a link between the thief and a homeless girl who sought out Cal. The homeless girl gave him photographs that had been stolen from the murderer's briefcase by the thief who was her boyfriend. The photos showed surveillance images of Sonia talking to a well-dressed man.

Della Frye (Rachel McAdams), a reporter and blogger with the online division of Cal's newspaper visited the hospital where the pizza delivery man was regaining consciousness. While at his room she witnessed the pizza delivery man

shot dead by an unseen sniper. Later, she reviewed CCTV footage of Sonia and recognized a man she had seen at the hospital.

It was revealed that Point-Corp stood to gain \$40 billion annually from its mercenary activities in the Middle East and domestically. Stephen told Cal his research findings. Point-Corp was cooperating with other defense contractors to create a monopoly and purchase government surveillance and defense contracts, essentially privatizing United States security from the government. Cal's Point-Corp insider returned with the address of someone linked to the suspected assassin. Cal found the assassin living there and called the police to arrest him. However, the assassin ran away after shot at Cal.

Della found the identity of the well-dressed man who was speaking to Sonia in the photographs. He was Dominic Foy (Jason Bateman), a PR executive working for a subsidiary of Point-Corp. Cal blackmailed him into talking about his activities with Sonia and secretly taped their conversation. Dominic Foy revealed that Sonia was actually paid to spy on Stephen and seduced him to get information for Point-Corp. However, she fell in love with Stephen and she was already pregnant with his child when she was killed.

Before Cal's newspaper went to press, Stephen went on record to present his research into Point-Corp. Stephen's wife Anne (Robin Wright Penn) revealed that she knew the amount of money Sonia had received from Point-Corp, after just hearing Stephen's statement to the newspaper. After the couple left, Cal realized that Stephen had already known that Sonia had been working for Point-Corp. Then, Cal wondered what Stephen would have done when he knew that he had

been tricked and whether Stephen himself was connected with Sonia's assassin. A picture of Stephen from his military days, with the assassin in the frame, confirmed Cal's hunch. Stephen revealed that he had been suspicious of Sonia, and that he hired the assassin to watch her. The assassin was U.S. Army Corporal Robert Bingham (Michael Berresse), whose life Stephen had once saved. Stephen said that Robert hated Point-Corp more than he did and he killed Sonia with no authorization from him.

Cal told Stephen that he had three minutes to leave his office before the police arrived, as he had already contacted them. As he left the building, Cal was confronted by Robert. Officers arrived and shot Robert before he opened fire. Cal left and went to his office. There, Cal and Della typed up their own story, noting that Stephen had been secured and arrested.

## **B. Previous Research**

During recent years, a number of researches conducted on the speech acts. One of them was a research done by Wulan Fitriana (2012) from Yogyakarta State University entitled “A Pragmatic Analysis of Speech Act of Police Characters in Anthony E. Zulker’ *CSI TV Series Bodies in Motion*”. In this research, she discussed the types of locutionary, illocutionary, and perlocutionary acts performed by the police character in *CSI TV series* entitled *Bodies in Motion*. Wulan’s research was significant to this research because this research also tried to identify and describe the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts.

However, compare to Wulan's, this research had difference in the object. The previous research used *Bodies in Motion* miniseries that focused on police characters as her object while this research used *State of Play* movie that focused on reporter character. The different object led to different finding since the pragmatic analysis had to consider the context and also the conversation took place. The different context would lead the different kind of analysis.

### **C. Conceptual Framework**

This study analyzes the conversation in scenes among the characters in *State of Play* movie and focuses on the main reporter character. Since knowledge of the context is needed in pragmatic perspective, the researcher uses Holmes's theory of context to interpret the meaning of the speech acts that are uttered by the characters in the movie. Moreover, this study focuses on the description of the variety of speech acts employed by the main character in *State of Play*. She uses the theory of speech acts proposed by Austin that consists of locution, illocution, and perlocution. Then, to classify the illocution types, the theory of illocutionary acts by Searle is used. In this theory, Searle classifies illocutionary acts into five types that are representatives, directives, commissives, expressive, and declarations.

D. Analytical Construct

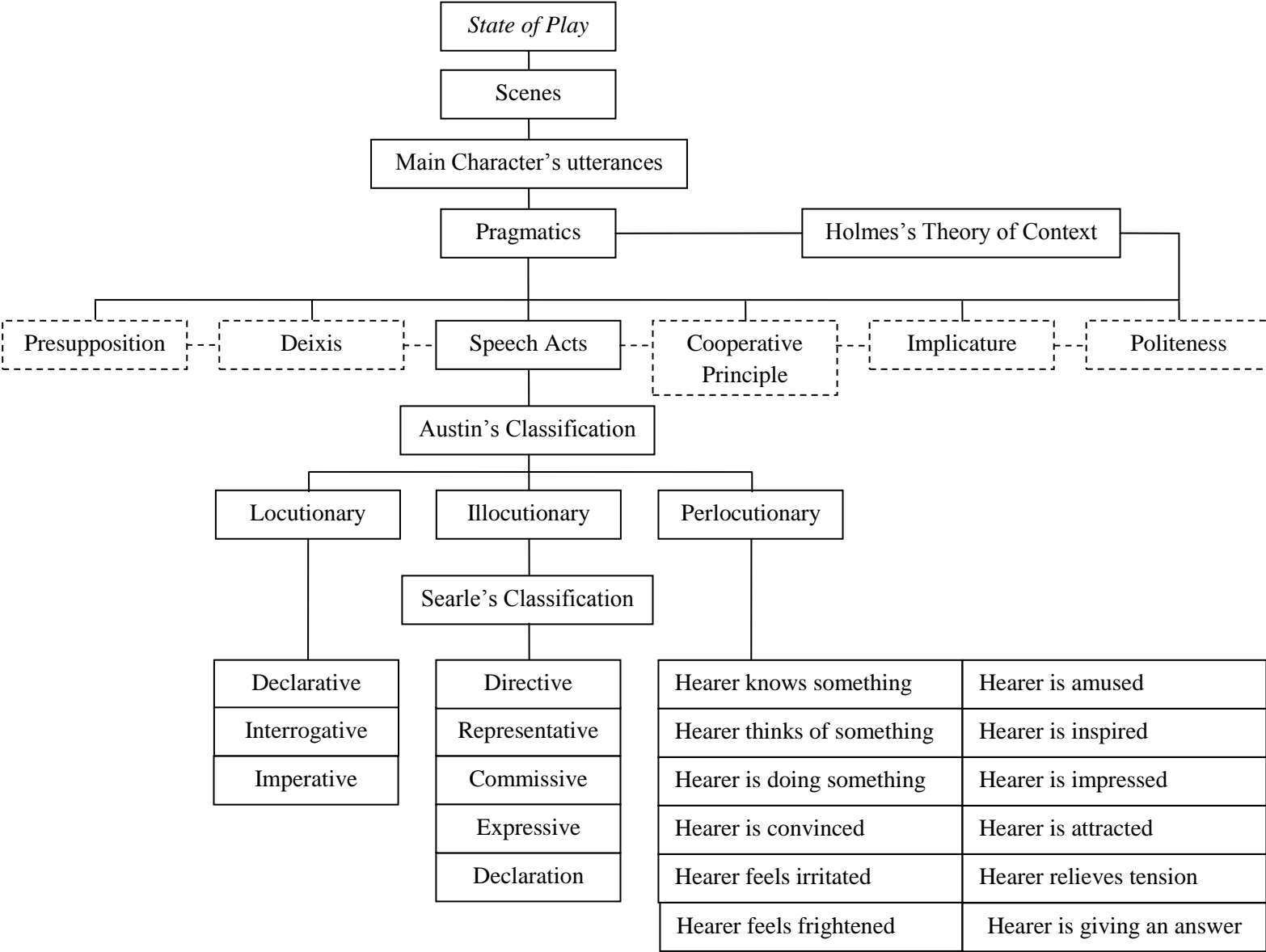


Figure 1. Analytical Construct

### **CHAPTER III RESEARCH METHOD**

#### **A. Type of the Research**

A descriptive qualitative method was utilized by the researcher as the method of research. According to Vanderstoep and Johnston (2009: 7), qualitative research is a method that aims at producing narrative or textual descriptions of the phenomena under study. Ross (in Wahyuni, 2012: 2) adds that qualitative research is

based on a “world view” which is holistic and has the following beliefs: (1) there is not a single reality; (2) reality based upon perceptions that are different for each person and change over time; and (3) what people know has meaning only within a given situation of context.

Thus, this research described the phenomenon of speech acts employed by the main character in *State of Play*. Furthermore, this research was descriptive qualitative since the data collected were in the form of words rather than numbers. However, in presenting the occurrences of the data, this research used quantitative data to perform the number or percentage of occurrences of each characteristic.

#### **B. Form, Context, and Source of Data**

This research was conducted based on the data from *State of Play* movie as the primary source. The data of this research were in the form of spoken language such as utterances in the form of words, phrases, clauses, and sentences in scenes. The context of the data was dialogue of the main character and several supporting characters. Besides, there were books and articles as the secondary sources of

Code	Context	Data	Speech Acts								
			Locutionary			Illocutionary				Perlocutionary	
			D	I n	I m	R e p	D i r	C o m	E x p		D e c
25/LI I	P: Della Frye, Cal McAfrey S <sub>1</sub> : Washington Globe office-Cal's desk S <sub>2</sub> : Della reports information that she got. She also tells him how she got it. T: Rhonda Silver, ex-roommate of Sonia Baker F: (25a) questioning	<i>Della gives Cal a note.</i> Della: Sonia Baker's ex-roommate, Rhonda Silver. Nobody's got her yet. She changed her name a couple times in the past year. <b>Cal: How'd you get it? (25a)</b> Della: I had to agree to go on not one, but two dates with a sweaty guy named Vic. Don't even ask me.		√			√				H answers

Note:

<b>25/LII:</b> Number of Datum/ Scene	<b>Rep:</b> Representative
<b>H:</b> Hearer	<b>Dir:</b> Directive
<b>P:</b> Participant(s)	<b>Com:</b> Commissive
<b>S<sub>1</sub>:</b> Physical Setting	<b>Exp:</b> Expressive
<b>S<sub>2</sub>:</b> Psychological Setting	<b>Dec:</b> Declaration
<b>T:</b> Topic	
<b>F:</b> Function	
<b>D:</b> Declarative	
<b>In:</b> Interrogative	
<b>Im:</b> Imperative	

## **D. Research Procedure**

### **1. Technique of Data Collection**

In this research, *simak dan catat* (listening, reading and note taking) technique was employed to collect the data. This is a technique for providing data by listening and reading carefully and then it is continued by note taking. This technique of collecting data is a non interactive technique since it does not involve the researcher to interact with subjects who are being studied (Sudaryanto in Muhammad, 2011: 207-211). The procedures of data collection were illustrated as follows.

- a. The researcher watched the movie comprehensively and focused on the main character and several supporting characters.
- b. The researcher made the data sheet to classify the data based on the categorization and coded them.
- c. The researcher selected the data from the movie which were in accordance with the objective of the study.
- d. The researcher classified the data to be tabulated into the data sheet.



## 2. Data Analysis

Data analysis occurred after the data collection began, since the researcher checked on working hypothesis, unanticipated result and so on. Content analysis was applied as the type of analysis since this research described the phenomenon of speech acts in the utterances in scenes of a movie. Hsiu-Fang and Shannon (in Wahyuni, 2012: 122) states that research using qualitative content analysis focuses on the characteristic of language as communication with attention to the context or textual meaning of the text. In line with Hsiu-Fang and Shannon, Weber (in Wahyuni, 2012: 122) states that qualitative content analysis goes beyond merely counting words to examining language intensely for the purpose of classifying large amounts of text into an efficient number of categories that representing similar meanings.

In analyzing the data, the researcher employed some procedure as follows.

- a. The researcher identified the data and context of the data.
- b. The researcher classified the data into the types of speech acts used by the main character.
- c. The researcher applied the trustworthiness of the data to support the data analysis.
- d. The researcher analyzed each datum that had been classified in the data sheet.
- e. The researcher interpreted each datum based on the classification to answer the research question.
- f. The researcher reported the data findings of the research and finally drew the conclusion.

### **E. Data Trustworthiness**

According to Moleong (2011: 324), the criteria to check the data trustworthiness includes credibility, dependability, conformability and transferability. Thus, to maintain the data trustworthiness, credibility was applied in this research. Wahyuni (2012: 40) states that the purpose of qualitative research is to describe or understand the phenomena of interest from the researcher's eyes: the researchers are the only one who can legitimately judge the credibility of the results. In other words, qualitative research uses subjectivity of the researcher in describing the phenomena under study. Therefore, there must be credibility to ensure the findings of qualitative research.

To increase credibility of data, triangulation was applied. Triangulation is a technique which utilizes something outside of the data to check, verify, and compare the data findings (Moleong, 2011: 330). One of the forms of triangulation is investigator triangulation which involves using multiple researchers to interpret the data in order to minimize and understand any differences/biases the researchers may have (Denzin and Lincoln in Wahyuni, 2012: 41). It was applied by some students of English Language and Literature majoring in linguistics to verify the collected data or to check whether the researcher was correct in making the categorization of the data in the data sheet. Besides, triangulated data findings were consulted with the supervisors: Dra. Nury Supriyanti, M. A. and Paulus Kurnianta, M. Hum.

## CHAPTER V CONCLUSIONS AND SUGGESTIONS

### A. Conclusions

Based on the findings and discussion, the researcher draws the conclusions as the following.

The objective of this research is to identify and describe the types of speech acts in terms of locutionary acts, illocutionary acts, and perlocutionary acts employed by the main character in *State of Play*.

1. The locutionary acts employed by the main character in *State of Play*, Cal McAffrey, are *declarative*, *interrogative*, and *imperative*. Cal McAffrey mostly applies the *declarative* form and rarely employs the *imperative* form. The researcher finds that there are 308 data (64.43%) of *declarative*, 121 data (25.32%) of *interrogative*, and 49 data (10.25%) of *imperative* employed by Cal McAffrey.

Cal McAffrey employs the *declarative* form in almost all types and functions of illocutionary acts. He as a reporter tends to employ the *declarative* to deliver, to assert, and to make the information clear related to fact or his opinion for his team or his interviewee. The delivery of information is important in investigating the case since it is related to the result that will be printed as news not gossip to the readers of Washington Globe newspaper.

2. Regarding illocutionary acts, Cal McAffrey as the main character employs four types. There are *representative*, *directive*, *commissive*, and *expressive*.

Each of those types has several functions. The researcher finds that *representative* obtains 197 data (41.21%) with fourteen functions consisting of *informing, stating, arguing, convincing, explaining, agreeing, describing, reporting, answering, concluding, introducing, accusing, reminding, and denying*. Meanwhile, *directive* obtains 179 data (37.44%) with seven functions such as *requesting, ordering, questioning, warning, advising, forbidding, and calming*. *Expressive* obtains 75 data (15.69%) with eleven functions, i.e. *thanking, apologizing, complimenting, teasing, joking, expressing surprise, expressing dislike, expressing anger, expressing sympathy, greeting, and farewell*. In addition, *commissive* obtains 27 data (5.64%) with four functions such as *offering, refusing, promising, and threatening*.

Cal McAffrey mostly employs the *representative*. He as a reporter often uses his utterances to state what he believes to be the case or not. In other words, he states some facts related to what actually happens when he is working in a newsroom, going out to investigate the case, or interviewing the source.

3. There are twelve types of perlocutionary acts gained as the effect of the main character's utterances in *State of Play*. They are *hearer knows something* with 125 data (26.15%), *hearer thinks of something* with 67 data (14.01%), *hearer is doing something* with 48 data (10.04%), *hearer is convinced* with 14 data (2.92%), *hearer feels irritated* with 63 data (13.17%), *hearer feels frightened* with 21 data (4.39%), *hearer is amused* with 9 data (1.88%), *hearer is*

*inspired* with 2 data (0.41%), *hearer is impressed* with 9 data (1.88%), *hearer is attracted* with 22 data (4.60%), *hearer relieves tension* with 9 data (1.88%), and *hearer is giving answer* with 89 data (18.61%).

The *hearer knows something* and the *hearer gives answer* are the most dominant types. The main character, Cal McAffrey, as a reporter often reports his investigation, states his opinion, or explains his objective. In other words, he mostly employs representative. Thus, the hearer knows and realizes information in mind. Furthermore, the hearer usually answers Cal as a reaction to a question or situation in an interview or discussion.

## **B. Suggestions**

Some suggestions are proposed after conducting this research as the following.

### **1. Students of English Language and Literature**

The students are suggested to be aware on pragmatics and speech acts in spoken language. It is important to know the intended meaning from the acts in utterances especially in spoken language that tends to be full of repetitions, incomplete sentences, corrections, and interruptions. Therefore, they can establish effective communication.

Besides, as English language learner, they should consider the sentence structure. They can get some knowledge about how English native speakers employ words and choose certain vocabularies in their utterances to perform acts in the various contexts. Considering the context in which the utterances take place

is also crucial because identifying speech act can only be done if they know the context of the utterances. Moreover, they can learn language use or pragmatic phenomenon from movies.

## **2. Other researchers**

This research only focuses on speech acts in terms of locutionary, illocutionary, and perlocutionary acts under pragmatic approach in *State of Play* movie. Therefore, it is expected that other researchers will conduct further research on *State of Play*, for instance, the relation between speech act of reporter character and the politeness strategy as the strategy of communication.

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# APPENDICES

### Appendix 1: The Data Findings of the Speech Acts Found in *State of Play*

Arabic Number: Number of Datum  
Roman Number: Scene

P : Participant(s)  
S<sub>1</sub> : Physical Setting  
S<sub>2</sub> : Psychological Setting  
T : Topic  
F : Function

D: Declarative  
In: Interrogative  
Im: Imperative

Rep: Representative  
Dir : Directive  
Com : Commissive  
Exp: Expressive  
Dec : Declaration

H: Hearer

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
1/III	P: Cal McAfreyy, Detective Donald Bell	<i>Cal walks to Don and brings two cups of coffee.</i>									
	S <sub>1</sub> : The scene of murder-Georgetown-in the morning	Don: ( <i>sees Cal who is walking to him</i> ). Whatever you're selling, I ain't buying.									
	S <sub>2</sub> : Cal interviews Don. In the beginning, Don refuses to answers Cal's questions.	<b>Cal: Coffee's free for friends of the press. (1a)</b> ( <i>Don takes the coffee held by Cal</i> )	√					√			H is doing something
	However, he answers the questions in the end.	<b>I heard Metro ballistics was just here. (1b)</b>	√				√				H is attracted
	T: The murder	Don: ( <i>surprises</i> ) Who told you that?									
	F: (1a) offering	<b>Cal: (smiles). You just did. (1c)</b>	√			√					H is amused
	(1b) requesting	<b>You got the names of the victims for me? (1d)</b>		√			√				H answers
	(1c) answering	Don: You gotta be kidding me.									
(1d) requesting	<b>Cal: You know I'm gonna find out anyway. (1e)</b>	√				√				H answers	
(1e) convincing	Don: Not from me.										
(1f) requesting	<b>Cal: Okay. You want to play a little confirm or deny? (1f)</b>		√				√			H answers	
(1g) convincing	Don: I'm not playing this game with you,										
(1h) convincing	Cal.										

Code	Context	Data	Speech Acts								
			Locutionary			Illocutionary				Perlocutionary	
			D	In	Im	Rep	Dir	Com	Exp		Dec
	(1i) convincing (1j) questioning (1k) questioning (1l) questioning	<b>Cal:</b> ( <i>smiles</i> ). <b>Look, Don, I got a living to make (1g), all right?</b> <b>I got mouths to feed, goldfish. (1h)</b> <b>No names, no quotes (1i), all right?</b> Don: ( <i>laughs</i> ) Okay. <b>Call: Two victims, one shooter? (1j)</b> Don: Confirm. <b>Cal: One dead, one in the hospital? (1k)</b> Don: Confirm. <b>Cal: Drug related? (1l)</b> Don: Confirm, but deny later if I have to.	√ √ √			√ √ √					H is convinced H is convinced H is convinced  H answers  H answers  H answers
2/VII	P: Cal McAffrey, Gene S <sub>1</sub> : Washington Globe office-in working hours S <sub>2</sub> : Gene meets Cal when Cal is walking to his desk. Then, they are discussing and walking together to Cal’s desk. T: The murder (shooting) F: (2a) reporting (2b) answering (2c) reporting (2d) agreeing (2e) denying (2f) answering (2g) explaining (2h) describing (2i) answering (2j) promising	<i>Gene meets Cal when Cal is walking to his desk. Then, they are walking together to Cal’s desk.</i> Gene: Cal. Morning. Talk to me about this shooting. ( <i>shows the paper</i> ) <b>Cal: You know, one guy's still alive. (2a)</b> Gene: ( <i>reads the paper</i> ). Deshaun Stagg? <b>Cal: He's dead. (2b)</b> <b>The other guy on the bike, Vernon Sando. (2c)</b> Gene: So what's the deal? Stagg's drug deal goes wrong, and this guy just rides by? <b>Cal: Yeah, something like that, I think. (2d)</b> Gene: That's a remarkable feat of survival. Well, at least it's got a little bit of a zip code to it. Georgetown's the angle, right? <b>Cal:</b> ( <i>stops walking in front of his desk</i> ).	√ √ √  √			√ √ √  √					H thinks of something  H knows something  H thinks of something   H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		No, no, the angle is that this guy Vernon Sando has got an MBA from Duke. (2e) Gene: What's he doing on a bike? Cal: He's buying a pizza franchise. (2f) You know, they make you ride the bike for the first six months, learn the ropes. (2g) He's got a wife, two kids, mortgage, total citizen. (2h) Gene: What's his condition? Cal: Critical, non-reactive. Paragraph 3. He's in a coma. (points the paper and sits down on his chair). (2i) Gene: Okay, let me know. (leaves Cal) Cal: I will. (2j)	√			√					H thinks of something
			√			√					H knows something
			√			√					H knows something
			√			√					H knows something
			√			√					H knows something
			√					√			H knows something
3/X	P: Cal McAffrey, Della Frye S <sub>1</sub> : Cal's desk, Washington Globe office-in working hours S <sub>2</sub> : Della Frye meets Cal to interview. She wants to write the scandals of Stephen, but he refuses to answers her question. She feels irritated about that. T: Stephen Collins and his dead mistress F: (3a) answering (3b) requesting (3c) requesting	Della comes to Cal's desk. Della: Hey, I got a question for you. Stephen Collins. He's an old friend of yours, is that right? Cal: Yeah. (3a) Della: I'm Della. (Smiles and Shakes Cal's hand). Della Frye. I write the Capitol Hill blog. Cal: All right. (3b) Della: Online side. Cal: Uh'hu. (3c) Della: I'm a big fan of your work. So, I'm writing this piece on personal relationships in the political sphere, "single girl in the corridors of power" kind of thing, and as you probably know, there was this incident this morning on the Hill, at your friend's hearing.	√			√					H knows something
			√				√				H is doing something
			√				√				H is doing something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	(3d) requesting (3e) questioning (3f) questioning (3g) refusing (3h) expressing dislike	<b>Cal: Is there a question on the horizon? (Smiles). (3d)</b> Della: Yeah. Have you spoken to him today? <b>Cal: Are you trying to make me part of your story? (3e)</b> Della: (Smiles). No. I'm trying to get a little context. <b>Cal: Context, re: Dirt? (3f)</b> Della: Well, do you think he was having an affair with that girl? <b>Cal: Gee, Della. I don't know. I'd have to read a couple of blogs before I could form an opinion. (3g)</b> Della: Okay. Thanks for your help. (Leaves Cal's desk) <b>Cal: Anytime! (3h)</b>	✓	✓			✓				H is doing something
				✓			✓				H answers
				✓			✓				H answers
		✓						✓			H feels irritated
		✓							✓		H feels irritated
4/XI V	P: Cal McAffrey, Cameron Lynne S <sub>1</sub> : Cam's room-Washington Globe office-in working hours S <sub>2</sub> : Cal comes to Cam's room because she calls him. She complains that he does not want to write about Stephen's scandal or help Della to give information about that. T: Stephen Collins, New owner, Della Frye,	<i>Cal comes to Cam's room. He stands and leans on a pillar in front of Cam. Cam is sitting in the chair and writing something on a piece of paper on the table. She glances at him.</i> <b>Cal: Morning. (4a)</b> Cam: So, where are we? Was he knobbing her or not? <b>Cal: Morning, Cam. (4b)</b> Cam: It's funny about you. Every time your friend runs for reelection or conducts a hearing, you drop his name to me until we give him some coverage. But he finally does something that actually might sell some newspapers, you're rendered mute. It's incongruous.	✓						✓		H is attracted
		✓							✓		H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
	F: (4a) greeting (4b) expressing dislike (4c) denying (4d) expressing dislike (4e) expressing dislike (4f) informing (4g) expressing dislike (4h) reporting (4i) promising	<i>Cal comes in and glances around the room.</i> <b>Cal: No, it is not. It's inconsistent. (4c)</b> <i>Cal stands and looks at the new design of newspaper</i> Cam: Don't be an ass. What do you think? Those are the ideas for our facelift. I know. I know. It's crap. Our new owners have this odd idea that we ought to be turning a profit. <b>Cal: Yeah, well, I hear our online side is doing great.</b> <i>Cal walks and sits down on the sofa</i> <b>I mean, not like I'm the kinda guy who would notice that sort of thing, but I've been here, what, 15 years.</b> <b>I use a 16-year-old computer. She's been here 15 minutes, and she could launch a Russian satellite with the gear she's got. (4d)</b> Cam: Yeah, she told me you behaved like a pig. <b>Cal: That's too strong. (4e)</b> Cam: Well, piggish. <b>Cal: I showed her a little snout. (4f)</b> Cam: Well, I happen to like Ms. Della Frye. And, yes, I did send her down there to winkle something out of you. She's hungry, she's cheap, and she churns out copy every hour. <b>Cal: (Cal stands up and leaves the room). Yeah, I know. I'm overfed, I'm too expensive, and I take way too long.</b>	√			√					H thinks of something	
			√							√		H knows something
			√							√		H relieves tension
			√			√						H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		(4g) Cam: Yes, you do. <b>Cal:</b> ( <i>Cal stops walking and looks at Cam</i> ). <b>I was Stephen Collins' roommate in college. I don't live with him now. (4h)</b> Cam: Well, that's a shame, isn't it? <b>Cal:</b> <b>Yeah, 'cause that could sell some newspapers. (4i)</b> ( <i>Cal leaves the room</i> ).	√						√		H thinks of something
			√			√					H thinks of something
			√					√			H knows something
5/XV I	P: Stephen Collins, Cal McAffrey S <sub>1</sub> : Cal's front door- at night S <sub>2</sub> : Stephen comes to Cal's house. Cal opens the door and they are making small talk. T: Staying at Cal's house F: (5a) expressing sympathy (5b) ordering	<i>Stephen is standing at the front door of Cal's house and rings the bell. Cal opens the door.</i> Stephen: So, I know you're thinking, "This guy's gotta be pretty desperate to show up here". <b>Cal: No, I was thinking I can finally give you back that Roxy Music CD you left in my car. (5a)</b> Stephen: ( <i>smile</i> ) Is that where that one went? I was looking for that. I got three dozen reporters camped in front of my place. I'd go somewhere else, but I don't have anywhere else to go. <b>Cal: Come in. (5b)</b> Stephen: Thanks. ( <i>comes in</i> )	√						√		H is impressed
					√		√				H is doing something
6/XV II	P: Stephen Collins, Cal McAffrey S1: Cal's house-at night S2: Stephen talks to Cal about his problem. Then, Cal finds the fact that can help Stephen	Stephen: ( <i>looks around</i> ) I see you redecorated. <b>Cal: Yeah. (6a)</b> <b>I moved that couch a couple of feet. (6b)</b> <i>Stephen stands and Cal sits down on the chair in his living room.</i> Stephen: Looks good. Aren't you gonna	√			√					H knows something
			√			√					H knows something



Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	to clear his name. T: Sonia Baker F: (6a) answering (6b) reporting (6c) joking (6d) stating (6e) apologizing (6f) questioning (6g) warning (6h) warning (6i) questioning (6j) answering (6k) questioning (6l) expressing surprise (6m) expressing surprise (6n) stating (6o) answering (6p) advising (6q) stating (6r) stating (6s) warning (6t) warning (6u) answering	ask me how I could be so stupid? <b>Cal: In a minute. (6c)</b> ( <i>drinks</i> ) Stephen: ( <i>keeps silent, moves from window and gets closer to Cal</i> ) Stephen: Okay. You know, I co-sponsored two bills in the last three years. I'm in the middle of co-authoring another one, and this is what I'm gonna be remembered for. I'm gonna get more coverage on this than anything else I do for the rest of my life. <b>Cal: The nature of the beast, public office. (6d)</b> Stephen: Okay. Look, Cal, I know the last time I saw you, I said a few things. <b>Cal: Hey, I deserved it, all of it. (6e)</b> Stephen: Annie and I were having problems in the marriage, obviously. You're the only real friend I got. I'm in trouble, man. You know? This whole thing with Sonia, what happened, it just snuck up on me. She was an amazing woman, beautiful and really funny, smart, and she, you know, she adored me. That was nice, you know, for a change. <b>Cal: Have you called the parents? (6f)</b> Stephen: No, ( <i>sits down</i> ) I haven't called the parents. <b>Cal: You should. Tomorrow, you're gonna make a condolence call. (6g)</b> <b>The first thing the attack dogs will pick up on, you know, "He never so</b>	√						√		H thinks of something
			√			√					H is impressed
			√						√		H is impressed
				√			√				H answers
					√		√				H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
		<p><b>much as called after our daughter's suicide.” (6h)</b> Stephen: She didn't kill herself. <b>Cal: How do you know that? (6i)</b> <i>(Stephen shows video from his cell phone)</i> Sonia (Video): <i>Hey, baby, I just want to wish you good luck. I want you to give them hell, and I can't wait for this weekend. I love you. Bye.</i> Stephen: That's this morning. Look like someone who's about to go out and commit suicide?</p> <p><b>Cal: No. (6j)</b> <b>You show this to anybody? (6k)</b> Stephen: Well, I thought about firing it up on YouTube.</p> <p><b>Cal: Hey, you know what? (6l)</b> <b>This is the moment where I ask you how stupid could you be. (6m)</b> <b>This changes everything. It'll bring it all back your way. (6n)</b> Stephen: How are you gonna do that?</p> <p><b>Cal: Because we're gonna fight back with our own facts. (6o)</b> <b>All we have to do is, we have to build a plausible alternative story, (6p) all right?</b> <i>Cal stands up and takes a piece of paper and a pen to write something.</i> <b>Now, look, “Unfortunately, it appears that Sonia Baker has met with a tragic accident on a subway platform.” (6q)</b></p>	√			√					H thinks of something	
				√			√					H answers
			√			√						H knows something
				√			√					H relieves tension
				√					√			H thinks of something
			√						√			H thinks of something
			√			√						H thinks of something
			√			√						H thinks of something
			√				√					H thinks of something
			√					√				H thinks of something
			√			√						H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<b>So questions have to be asked about transit safety. (6r)</b> Stephen: Cal. <b>Cal: Now, Stephen, you gotta be proactive, (6s) okay?</b> <b>If you're not, then you're just letting the bloodsuckers and the bloggers have another free shot at you. (6t)</b> Stephen: The bloodsuckers and the bloggers. Have you seen the Globe's website tonight? <b>Cal: No. (6u)</b>	√			√					H thinks of something
					√		√				H thinks of something
			√				√				H thinks of something
			√			√					H knows something
7/XV III	P: Cal McAffrey-Della Frye S <sub>1</sub> : Cal McAffrey’s house, Della’s badroom-at night S <sub>2</sub> : Cal phones Della to order her to meet Lieutenant Leon Comey. In the beginning, she refuses because she still feels irritated on him. But, she wakes up and does what Cal asked. T: an off-the-record preview of the security camera tapes from the Metro station about Sonia Baker F: (7a) greeting (7b) informing	<i>On the phone</i> Della: Hello? <b>Cal: Miss Capitol Hill Blog (7a)</b> <b>It's Cal McAffrey. (7b)</b> <b>Do you have a pen? (7c)</b> Della: What? <b>Cal: Sonia Baker, (7d) right?</b> <b>I have a source (7e), and you need to talk to him. (7f)</b> Della: Well, why? <b>Cal: Do you have a pen? (7g)</b> Della: Yeah. <i>(searches it in the drawer)</i> <b>Cal: Lieutenant Leon Comey. (7h)</b> <b>Write that down. (7i)</b> <b>C-O-M-E-Y. C~O~M~E~Y. (202) 555-0167. (Della writes) He's gonna show you an off-the-record preview of the security camera tapes from the Metro station. (7j)</b> Della: What, you mean... Do you mean, like, now?	√								
		√						√			H knows something
		√									H knows something
			√				√				H is attracted
		√				√					H knows something
		√				√					H knows something
		√					√				H thinks of something
			√				√				H is doing something
		√					√				H knows something
				√				√			H is doing something
					√			√			



Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
	(8f) questioning (8g) ordering (8h) ordering (8i) expressing surprise (8j) informing (8k) requesting (8l) ordering	<b>You'll have it tonight. (8e)</b> Gene: You're on it. <i>Gene leaves Cal</i> <b>Cal: Okay. You know what you gotta do? (8f)</b> <b>Call Leon, (8g) all right?</b> <b>Just sort of push him for the details.</b> <b>Ask him a few more questions. (8h)</b> You know... Della: 9 suicides in 20 years. There were 5 accidental deaths, three from people trying to get their stuff off the tracks before the train came and two of the psycho-on-stranger pushing attacks. Did Collins sleep at your place last night? <b>Cal: What? (8i)</b> Della: Hmm? I was just trying to get my facts straight. <i>Phone rings</i> Della: <i>Speaks to Cal.</i> Excuse me. <i>Cal leaves Della</i> Della: <i>Speaks on the phone.</i> Della here. Yeah, just a sec. He's right here. Della: Hang on, hang on, hang on. It's Anne Collins. Cal: <i>Speaks with Anne Collins on the phone.</i> <b>Hey, I'm not at my desk at the moment. (8j)</b> <b>Can I call you back? (8k)</b> Yeah. Cal: <i>talks to Della.</i> <b>You know, look into the two psycho-on-stranger cases, see if anything correlates or anything</b>	√					√			H knows something	
				√				√				H thinks of something H thinks of something
					√			√				H answers
			√							√		H answers
			√	√			√	√				H knows something H answers

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<b>connects. (8l)</b> Della: Mmm-hmm.			√		√				H thinks of something
<b>9/XX II</b>	P: Cal McAfrey, Anne Collins S <sub>1</sub> : Washington Globe's office-the stairs, Anne's bed room, talking on the phone S <sub>2</sub> : Anne cries. She feels humiliated because of Stephen T: Stephen Collins F: (9a) greeting (9b) questioning (9c) informing (9d) questioning (9e) warning (9f) answering (9g) convincing (9h) agreeing (9i) advising (9j) advising	Anne: Hello? <b>Cal: Hey. (9a)</b> <b>You okay? (9b)</b> Anne: No. There are paparazzi on my lawn, so I guess that entitles me to half off on Us Weekly.	√	√			√		√		H knows something H answers
		<b>Cal: I've been trying to call you. (9c)</b> Anne: I had my phone off.	√			√					H knows something
		<b>Cal: You talk to Stephen yet? (9d)</b> Anne: No. They want me to come down for a press conference.		√			√				H answers
		<b>Cal: Well, you know if you don't, they're gonna toss him on the bonfire. (9e)</b> Anne: You know, I'm not that hurt. I'm not even that surprised. It's just so humiliating, you know. Tell me you didn't know about her.	√				√				H thinks of something
		<b>Cal: I didn't. (9f)</b> <b>I did not know about her, (9g) okay?</b> Anne: I'll take the train down. Will you buy me a drink after?	√	√		√	√				H knows something H is convinced
		<b>Cal: Of course. (9h)</b> <b>Hey, just call him, (9i) all right?</b> <b>Just call Stephen. (9j)</b> Anne : Thanks.	√		√	√	√				H is impressed H thinks of something H thinks of something
		<b>Cal: Deshaun Stagg. Be nice if they could spell his name right. (10a)</b> Dr.: No one's even come to get his stuff yet. It's appalling.	√						√		H thinks of something
		<b>Cal: Never happen to a white man.</b>									

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	information about the dead black thief T: Deshaun Stagg-the dead black thief F: (10a) joking (10b) teasing (10c) questioning (10d) informing (10e) questioning (10f) questioning (10g) ordering (10h) explaining (10i) joking (10j) answering (10k) joking (10l) farewell	(10b) Dr.: Skip it. I'm not in the mood. <b>Cal: What, no love, no politics? What are we gonna talk about? (10c)</b> Dr.: We're not. You gotta get outta here before we both get into trouble. <i>Cal comes to Deshaun's stuff and checks it. He writes the last history call on Dehaun's mobile phone</i> <b>Cal: They're saying it was only one shooter. (10d)</b> <b>What do you think? (10e)</b> Dr.: No idea. <b>Cal: What about drugs? (10f)</b> Dr.: It's a good bet. Come on, Cal, leave that shit alone. <b>Cal: Close your eyes. (10g)</b> <b>I'm just checking out his cell phone. (10h)</b> Dr.: Watch, this will be the moment they decide to come and pick all this shit up. Then what are you gonna do? Write some articles, get me my job back? <b>Cal: You know I will. (10i)</b> Dr.: Cal? Cal, for Christ's sakes, what do I tell Jack if he walks in? <b>Cal: Nothing, 'cause I'm done. (10j)</b> <b>I'll give you a hug next time, (10k) all right?</b> <b>Bye. (10l)</b> <i>Dr. smiles</i>	√						√		H feels irritated  H answers     H knows something H answers  H answers  H feels irritated  H feels irritated   H feels irritated  H is amused  H knows something
11/X XVI	P: Cal McAfrey, people/numbers on the	On the phone. Cal plays Deshaun Stagg Man: Yo, who this									

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	Deshaun’s history call S <sub>1</sub> : Cal’s car S <sub>2</sub> : Cal calls back all numbers in the last history call of Deshaun’s cell phone before he dead T: Deshaun Stag-the dead black thief F: (11a) answering (11b)questioning (11c) ordering (11d) informing (11e) ordering (11f) questioning (11g) informing (11h) answering	<b>Cal: It's me, man. (11a)</b> <b>Who that? (11b)</b> Man: Me who? Bitch, you the one got your number blocked! <b>Cal: Don't be fronting me, man. (11c)</b> <b>It's Deshaun. (11d)</b> <b>Come on. (11e)</b> Man: No. <b>Cal: Where you at? (11f)</b> Man: Who the hell gave you my number, fool? <b>Cal: I was just talking to Kippy. (11g)</b> Man: Skipppy? <b>Cal: Kippy, man. (11h)</b> Man: This shit ain't funny, trick.	√	√		√	√				H is attracted H feels irritated  H feels irritated H feels irritated H feels irritated  H feels irritated  H feels irritated
12/X XVII	P: Call McAffrey, Della Frye S <sub>1</sub> : Washington Globe office-in front of meeting room of online division S <sub>2</sub> : Cal questions about Sonia Baker. Della feels irritated because she thinks that Cal wants to destroy Sonia Baker’s reputation to help Stephen Collins. T: Sonia Baker F: (12a) introducing (12b) questioning	<i>Cal knocks the meeting room’s window made from glass to call Della.</i> Della: <i>talks to her friends.</i> Excuse me. <i>She comes out from the room.</i> <b>Cal: Sonia Baker. (12a)</b> <b>We got any kinda drug angle on her?</b> <b>She ever arrested or rehabbed or anything like that? (12b)</b> Della: Who's asking? <b>Cal: Me. (12c)</b> Della: You're not on the story. <b>Cal: I gave you the Metro tapes idea, (12d) right?</b> Della: Yeah. So are you trying to ruin what's left of her reputation? Are you doing this for Collins? A little context on	√			√					H is attracted  H thinks of something H knows something  H feels irritated



Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	(12c) answering (12d) reminding (12e) expressing anger	Sonia? <b>Cal: You gotta be kidding. (12e)</b> <i>Cal leaves Della. Della is back to the meeting room.</i>	√						√		H thinks of something
13/X XVII I	P: Call McAfrey. Maurice, Jay S <sub>1</sub> : Fast food restaurant S <sub>2</sub> : Cal orders his regular. When Cal gets the order, he realizes that his briefcase lost. T: Lunch F: (13a) greeting (13b) answering	<i>Cal is in the fast food restaurant</i> <b>Cal: Hey, Maurice. (13a)</b> Maurice: Hey, Cal, you getting your regular? <b>Cal: Yeah. (13b)</b> Maurice: Sure. Hey, Jay! I need a chili cheeseburger, a chili cheese fry, and a chili half-smoke. Jay: I got the burger on! <i>When Cal gets the order, he realizes that his briefcase lost.</i>	√						√		H answers
		√			√						H is doing something
14/X XIX	P: Cal McAfrey, Mandi Brokaw S <sub>1</sub> : Street in front of the fast food restaurant S <sub>2</sub> : Cal is panic when his briefcase lost. He looks for it. He is surprised when he sees the girl is holding his briefcase. T: The briefcase, the last bag Deshaun ever stole F: (14a) expressing anger	<i>Cal goes out from the restaurant. He looks for his briefcase. He sees the homeless girl who asked him to buy a soda for her stands across the street and holds his briefcase. He crosses the street</i> <b>Cal: That's a long way to go for another soda. (14a)</b> Mandy: You want to buy something from the last bag Deshaun ever stole? I need 500 bucks.	√						√		H is attracted
15/X XX1	P: Cal McAfrey, Mandi Brokaw S <sub>1</sub> : an old building like	<i>Mandi and Cal go to an old building where the homeless girl and Deshaun live.</i>									

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	a factory where Mandi and her boyfriend Deshaun Stagg live S <sub>2</sub> : Mandi talks to Cal all about things that she knows and gives the briefcase T: Deshaun, the briefcase and the owner F: (15a) questioning (15b) questioning	Mandi: Deshaun boosted this metal briefcase from some guy outside of Starbucks. That's what we did, you know? Grab a guy's bag and sell it back to him. Usually we just got, like, people's business papers and shit. This one? This one was different. <i>Mandi gives Cal a plastic bag from the briefcase that Deshaun stole. There are photographs of Sonia Baker with a man.</i> There was a gun in there, too, and a little bag of these weird-looking bullets. <b>Cal: Did you see the guy that owned the bag? (15a)</b> Mandi: No. I told Deshaun we shouldn't sell this bag back. I mean, you know, what about the girl? But he needed a fix real bad, and he and this guy figured out a time and place. And that was it. My boy never came back. <b>Cal: You took these out of the briefcase first, and then you called her from Deshaun's phone? (15b)</b> Mandi: Her number was there, too. I figured someone had to warn her that this psycho was following her around. She just didn't pick up.		√			√				H answers
				√			√				H answers
16/X XXII I	P: Cal McAfreey, Stephen Collins S <sub>1</sub> : Stephen's room and an old building S <sub>2</sub> : Cal calls Stephens to seek information	<i>Stephen is watching on TV the press conference of him and his wife about his scandal with Sonia Baker when Cal calls him.</i> <i>On the phone</i> Stephen: Can you believe this? We're on									

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	T: Sonia Baker F: (16a) questioning (16b) questioning (16c) answering (16d) questioning (16e) describing (16f) informing (16g) advising (16h) questioning	six channels simultaneously. <b>Cal: Who might have wanted Sonia dead? (16a)</b> Stephen: What? Is there something in her history, <b>Cal: You know, something you haven't told me about? Some connections that might have got her in trouble? (16b)</b> Stephen: No. No, no. Wait, who... Am I talking to my friend now, or am I talking to a reporter? <b>Cal: I gotta be both. (16c)</b> <b>You ever heard of a guy called Deshaun Stagg? (16d)</b> Stephen: No. <b>Cal: Was a kid. Minor criminal. Drug addict. Got shot and killed the night before Sonia died. (16e)</b> Stephen: Cal, Sonia didn't have anything to do with drugs. <b>Cal: Look, Stephen, I'm telling you things that I haven't even discussed with the paper. (16f)</b> <b>Okay, you gotta think about this. (16g)</b> <b>Who might have wanted Sonia dead? (16h)</b>		√			√				H is attracted
				√			√				H answers
			√				√				H knows something
				√			√				H answers
			√				√				H knows something
					√		√				H thinks of something
				√			√				H thinks of something
17/X XXI V	P: Cal McAfrey, Della Frye, Cameron Lynne, Chris S <sub>1</sub> : Meeting room of Washington Globe S <sub>2</sub> : They are discussing T: The Photographs of	<i>Cal shows the photographs of Sonia in a meeting with Chris, Cameron, and Della.</i> Chris: Who is this man here in all the photographs where she's crying? <b>Cal: We don't know that yet. (17a)</b> Cam: And what was her background before she started working with Collins?	√				√				H knows something

Code	Context	Data	Speech Acts								Perlocutionary		
			Locutionary			Illocutionary							
			D	In	Im	Rep	Dir	Com	Exp	Dec			
	Sonia Baker F: (17a) answering (17b) informing (17c) informing (17d) questioning (17e) questioning (17f) requesting (17g) concluding (17h) stating	Della: Well, she has some very random moments in her resume. She was... She waitressed a couple times. She had a string of bad debts. Shoplifting conviction two years ago. Cam: Don't they do background checks on the Hill? Della: She wrote position papers for Collins about bank regulations and the SEC. I mean, a lot of people thought she was a star. <b>Cal: She was also the lead researcher on the Point-Corp hearings. (17b)</b> Cam: So? <b>Cal: Stephen represents the loss of a lot of money for those guys. (17c)</b> <b>Look, what if all of this is just an attempt to marginalize Stephen Collins? (17d)</b> Cam: You've gotta love him for it, haven't you? ( <i>talks to Chris and Della</i> ) I mean, you give him 24 hours, body in the alley, and this geezer will turn it into a full-blown corporate conspiracy. <b>Cal: You don't see any connection? (17e)</b> Cam: No. <b>Cal: All right. Let's go through what we know, (17f) okay?</b> <b>The guy that was stalking Sonia Baker, he shot Deshaun Stagg and Vernon Sando. Deshaun Stagg, of no fixed abode, he boosts a briefcase.</b>	√			√						H is attracted	
			√			√							H knows something
				√			√						H feels irritated
			√				√						H answers
					√		√						H is doing something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<p>Now, in that briefcase are these photographs, and according to our source, a little baggie of weird bullets. Metro PD ballistics tell me the casings at the crime scene were reloads, untraceable. The slugs were hand cast at twice the weight of store-bought bullets, X'ed for expansion. So that means that the shooter intended to kill. Stagg and Sando were both double-tapped, one bullet in the spine, one in the head. That is the mark of a pro, or at the very least, somebody with a military background, perhaps even Special Forces. Point-Corp founded by, staffed by 100% ex-military. (17g)</p> <p>I think that's a connection we can't ignore. (17h)</p> <p>Cam: Chris, how long before we have to hand these over?</p> <p>Chris: Time to verify, consult relevant case files, outside counsel, 48 hours, tops.</p> <p>Della: But if this is evidence, don't they need to see it now?</p>	√			√					H knows something
			√			√					H is inspired
18/X XXV I	<p>P: Cameron Lynne, Della Frye, Cal McAfrey</p> <p>S<sub>1</sub>: Washington Globe office, Cal’s desk</p> <p>S<sub>2</sub>: Cam talks to Cal about her anger and her</p>	<p><i>Cal is preparing his stuff because he is going to meet Anna Collins. Suddenly, Cam throws a newspaper that reported the news about Walter Schroyer. She is angry about that.</i></p> <p>Cam: Walter Schroyer, Army buddy of your libidinous friend, gives his moving</p>									

Code	Context	Data	Speech Acts								Perlocutionary		
			Locutionary			Illocutionary							
			D	In	Im	Rep	Dir	Com	Exp	Dec			
	plans. However, Cal and Della do not agree. T: Stephen Collins and Sonia Baker F: (18a) stating (18b) stating (18c) convincing (18d) convincing (18e) convincing (18f) convincing (18g) arguing (18h) arguing (18i) joking	tribute to Stephen Collins in that ass wipe excuse of a paper and not to us. Why? <b>Cal: Platitudes, padding and fluff. (18a)</b> <b>I'm a journalist. I'm not a publicist. (18b)</b> <i>Cam, Della, and Cal are walking to leave the office.</i> Cam: I want to bring some more people in to work with you on this, Cal, on the political side, people with real experience. I'm thinking Ted Moody. I mean, Ted's perfect for this. Della: Are you taking me off the story? Cam: No, no. Not off, just off point. If this is as big as he says it is, a big "if," then it's gonna be good for you. Della: How? How is that good? Cam: Well, watching seasoned reporters that work on a big story, you know, being a part of it all, you'll learn a lot. So, Ted Moody, what do you think? <b>Cal: (speaks to Della) Don't let her do it. (18c)</b> Cam: And, Cal, if you're on this, I want this to be clean through and through. <b>Cal: (speaks to Della) Tell her to forget it. (18d)</b> <b>It's your gig. (18e)</b> <b>You got it. Get loud now. (18f)</b> Cam: Excuse me. You're defending her now?	√			√						H knows something	
			√			√							H knows something
					√		√						H thinks of something
			√		√		√	√	√				H thinks of something H thinks of something H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
		<b>Cal: She's fine. I can work with her. (18g)</b> Cam: But, Cal, she's inexperienced. <b>Cal: Inexperience isn't fatal. (18h)</b> Della: I'm not giving up the story! I just... Sorry. I just... If I could just have a few more days with it, I promise you I'm not gonna let you down. Cam: For Christ's sake. Don't throw those dewy cub reporter eyes at me. It's nauseating. ( <i>speaks to Cal</i> ) And fuck you very much. ( <i>exits</i> ) <b>Cal: Pleasure. (18i)</b>	√			√						H feels irritated
			√			√						H is convinced
												H feels irritated
			√						√			
19/X XXV II	P: Cal McAfreey, Della Frye S <sub>1</sub> : Washington Globe office-outside-at night S <sub>2</sub> : Cal orders Della to investigate Vernon Sando. She refuses. But, she understands and accepts it in the end after arguing. T: Vernon Sando F: (19a) questioning (19b) convincing (19c) convincing (19d) informing (19e) ordering (19f) questioning (19g) offering (19h) informing (19i) informing	<b>Cal: You ever been to D.C. Hospital? (19a)</b> Della: No. <b>Cal: Don't worry about it. (19b)</b> <b>It's easy. (19c)</b> <b>All right, there's a uniformed officer on the third floor ICU. (19d)</b> Della: Okay <b>Cal: Write it down. (19e)</b> <b>Got a pen? (19f)</b> Della: Yes. ( <i>searches on the bag</i> ) <b>Cal: Here. (gives a pen) (19g)</b> <b>The uniformed officer's name is Brown. (19h)</b> <i>Della writes on her notebook.</i> Okay? <b>Brown. Third floor ICU. (19i)</b> <b>Tell him that Detective Bynes, B~Y-N~E~S, Joe Bynes...(19j)</b> Della: Okay. <b>Cal: All right, he cleared you for</b>		√			√					H answers
					√							H is convinced
		√		√	√	√					H is convinced	
		√									H knows something	
				√		√					H is doing something	
			√			√					H answers	
		√					√				H is doing something	
		√				√					H is doing something	
		√									H is doing something	
						√		√				H is doing something
							√					

Code	Context	Data	Speech Acts								Perlocutionary		
			Locutionary			Illocutionary							
			D	In	Im	Rep	Dir	Com	Exp	Dec			
	(19j) ordering (19k) ordering (19l) answering (19m) expressing surprise (19n) explaining (19o) explaining (19p) ordering (19q) explaining (19r) questioning (19s) complimenting (19t) ordering (19u) questioning (19v) farewell	<b>access. (19k)</b> Della: Access for what? <b>Cal: Vernon Sando, the pizza guy, looks like he's coming around. (19l)</b> Della: That's your side of the story. <b>Cal: Excuse me? (19m)</b> Della: You heard me. You want me to go and sit around in some hospital, waiting for a guy who looks like he might be coming out of a coma, while you clean up the rest of the story? I mean, is that what that was all about in there? <b>Cal: Look, this is a real story. (19n)</b> <b>It's not open for interpretation. It does not require opinion. We got two dead bodies, and we got a guy in a coma, and we got us with a lead that nobody else has got. (19o)</b> <b>So you gotta make a decision (19p), because I have to follow another lead tonight, and I cannot be in two places at one time. (19q)</b> <b>So, are you gonna be okay slumming it to find out if Vernon Sando's coming around or not? (19r) (Della nods)</b> <b>Good. (19s)</b> <b>If we're gonna work together, we gotta work together. (19t)</b> <b>Yeah? Deal? (19u) (shakes hands)</b> <b>All right, see you later. (19v)</b>	√				√					H is attracted	
			√				√						H knows something
				√						√			H feels irritated
							√						H thinks of something
			√				√						H thinks of something H is doing something
			√		√		√						H is doing something
			√	√			√						H answers H is impressed
			√				√				√		H is doing something H answers
			√	√			√				√		H knows something
20/X L	P: Cal McAfrey, Anne Collins S <sub>1</sub> : Lounge bar	<i>Cal and Anne sit on a Lounge bar.</i> <b>Cal: You okay? (20a)</b> Anne: My dad did warn me about		√			√						H answers



Code	Context	Data	Speech Acts									
			Locutionary			Illocutionary				Perlocutionary		
			D	In	Im	Rep	Dir	Com	Exp		Dec	
	S <sub>2</sub> : Cal meets Anne because of her invitation. They are chatting to share her feeling about Stephen’s scandal. T: Anne Collins’s feeling F: (20a) questioning (20b) joking (20c) agreeing (20d) joking (20e) convincing (20f) informing (20g) apologizing (20h) farewell	politicians. The only people he hated more was journalists. (laughs) <b>Cal:</b> <i>(smiles)</i> <b>Smart man.</b> <i>(drinks)</i> <b>(20b)</b> Anne: I'm making you nervous. <b>Cal:</b> <b>You always did. (20c)</b> Anne: Well, they say sex is the best way to ruin a friendship. <b>Cal:</b> <b>They do, do they? And who's they? What, Cosmopolitan magazine? Teen Beat? (20d)</b> Anne: Come on. Tell me, please, it didn't ruin ours. <b>Cal:</b> <b>It hasn't ruined anything. (20e)</b> <i>Cal gets a message</i> <b>That's a colleague of mine. I'm gonna have to go. (20f)</b> <b>I'm really sorry. (20g)</b> <b>I'll see you soon. (20h)</b> Anne: Alright.	√						√		H is amused	
			√			√						H knows something
				√					√			H is impressed
			√			√						H is convinced
			√			√						H knows something
			√						√			H knows something
			√						√			H answers
<b>21/X LIII</b>	P: Officers, Cal McAfrey, Della Frye S <sub>1</sub> : D.C. Hospital-outside-it’s raining S <sub>2</sub> : Cal meets Della after Vernon Sando was shot by a mysterious sniper. She was on the scene and witnessed the shooting. It shocks her. T: Vernon Sando was shot by a mysterious sniper.	Officer: Let him through. Blockade, let him through. <b>Cal:</b> <b>Hey, Ricky! (21a)</b> Ricky: Let him through. <i>Cal walks through the police line.</i> <b>Cal:</b> Della! <b>You okay? You all right? (21b)</b> <b>Della, tell me it's not yours, right? (21c)</b> Della: What is it? Cal: <i>(cleans the blood on Della’s cheek )</i> <b>It's just a little bit of blood. (21d)</b> <b>It's all right. I got it, I got it, I got it.</b> <b>It's okay. It's okay. It's all right. It's</b>	√				√				H is doing something	
				√			√					H is attracted
					√		√					H is attracted
			√				√					H knows something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
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	F: (21a) requesting (21b) questioning (21c) questioning (21d )answering (21e) calming (21f) calming (21g) calming (21h) calming	<b>all right. It's all right. (21e)</b> Della: Oh, my God, Cal, we could have stopped this! <b>Cal: What, by being psychic? (21f)</b> Della: No. We should have given the police that file. What if there were fingerprints on the photographs? God, Cal, we can't just let people get hurt like that. <b>Cal: Look, it's over. It's all right. It's okay. (21g)</b> Della: We can't just keep letting people get killed. <b>Cal: No, it's not okay. It's okay. It's over. It's over. It's over. It's okay. (21h)</b>	√				√				H relieves tension
				√			√				H answers
			√				√				H relieves tension
			√				√				H relieves tension
22/X LV	P: Officers, Detective Donald Bell, Cameron Lynne, Chris, Call McAfrey, Della Frye S <sub>1</sub> : Washington Globe office-meeting room-working hours S <sub>2</sub> : They are on debate about the photographs as the evidence and the shooting of Vernon Sando. The reporters did not give the police the photographs of Sonia Baker as the evidence until the shooting of Vernon	Officer Chris: You're sitting on evidence in an execution homicide. How do you think that's gonna play with the family of the guy that just got shot last night? Chris: let's be productive. Officer Chris: Hold on, I'm actually not done. Cam: Our reporter made a full statement last night. Officer Chris: What, you had these when? Chris: Cam, don't answer that! Officer Chris: When did you have these? You want subpoenas? I'll get on the phone right now. Cam: We called you! We called you before we called outside counsel.									



Code	Context	Data	Speech Acts								Perlocutionary
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		cooperation, can we be assured that you will open your books to us? Quid pro quo? If we decide to go public with this, we'll give you six hours, but that's the end of it. Don: This is an open homicide investigation. You slow us down, endanger the public any more than you already have, it won't be pretty. Officer Chris: For the record, I'm still not happy the way you presented the evidence. I'm just gonna put that out there.									
23/X LVII I	P: Pete, Cal McAfreey, Hank S <sub>1</sub> : Washington Globe office S <sub>2</sub> : Pete and Hank report what they have found. T: Point Corp F: (23a) expressing surprise (23b) questioning (23c) questioning	Pete: Point-Corp, well, they're on a roll. They just bought 60,000 acres to expand their facility. <b>Cal: 60,000 acres? (23a)</b> <b>Where? (23b)</b> Pete: In Conway, North Carolina. The locals call it Little Baghdad. Not so little. Hank: They've also got some interesting real estate locally. Offices at the Watergate building. Check that out. <i>(gives the papers)</i> Cal: <i>(reads the papers)</i> "Medal of Freedom Initiative". <b>What's that? (23c)</b> Pete: It's a lobbying interest. Hank: Yeah, according to the website, MOFI, Medal of Freedom Initiative, is an umbrella group for a bunch of these private defense contractors. You know, they lobby a little, party a little, kill		√ √			√		√		H knows something H answers   <

Code	Context	Data	Speech Acts								Perlocutionary	
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		things. Pete: MOFI! We went down there. The place is totally empty Like they're just waiting for all their new recruits.										
24/L	P: Cal McAfrey, Michael S <sub>1</sub> : Washington Globe Office-Cal’s desk S <sub>2</sub> : Cal phones Michael to ask for information. T: Informant from inside Point Corp F: (24a) greeting (24b) requesting	<i>On the phone</i> <b>Cal: Hey, Michael, (24a)</b> <b>I need someone to help me dig a little deeper into Point-Corp. I need somebody on the inside, somebody who knows the way they operate. (24b)</b>	√						√		H knows something	
			√				√				H is doing something	
25/LI I	P: Della Frye, Cal McAfrey S <sub>1</sub> : Washington Globe office, Cal’s desk S <sub>2</sub> : Della reports information that she got. She also tells him how she got it. T: Rhonda Silver, ex-roommate of Sonia Baker F: (25a) questioning (25b) greeting (25c) informing (25d) requesting (25e) answering (25f) stating (25g) ordering (25h) teasing	<i>Della gives Cal a note.</i> Della: Sonia Baker's ex-roommate, Rhonda Silver. Nobody's got her yet. She changed her name a couple times in the past year. <b>Cal: How'd you get it? (25a)</b> Della: I had to agree to go on not one, but two dates with a sweaty guy named Vic. Don't even ask me. <i>Cal phones someone</i> <b>Cal: (on the phone) Hey, Bob, (25b) it's Cal. (25c)</b> <b>Want to run a Social Security number for me? (25d) (gets the number )</b> Della: <i>(writes on a piece of paper and tears it)</i> Rhonda Silver's number. Did we just break the law? Cal: <b>Nope, (25e)</b> <b>that's what you call damn fine</b>										
				√			√				H answers	
			√				√			√		H knows something H knows something
				√				√				H is doing something
					√			√				H knows something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
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		<b>reporting. (25f)</b> Della: Your pen. <b>Cal: Keep it. (25g)</b> <i>Della keeps the pen. She leaves Cal's desk and says nothing.</i> <b>Cal: You're welcome! (25h)</b> Della: Thank you!	√		√	√			√		H knows something  H is doing something  H is amused
26/LI V	P: Cal McAfreey, Hank, Pete, Della Frye, Michael S <sub>1</sub> : Washington Globe office-meeting room S <sub>2</sub> : Hank and Pete reports their investigation, and then Della comes. She requests Cal to come out because she wants to report what she found T: Jerry Symes's death, a man on security image footage F: (26a) questioning (26b) questioning (26c) questioning (26d) greeting (26e) requesting	Hank: That page and the next page. ( <i>Gives Cal the papers</i> ). This guy, Jerry Symes, local politician, he campaigns against the expansion, and then he dies in a freak car accident. <b>Cal: All right, what does "freak car accident" mean? (26a)</b> Pete: Middle of the day. Perfect weather, 30 miles an hour.. No skid marks... Hank: He's driving on the open road. No witnesses. Car turns over... Pete: Oh! And the police think it might be sleep apnea. <i>Della comes.</i> Della: Cal. Sorry, I really need to talk to you. <i>Della and Cal get out the meeting room. They talks in front of the front door of the room.</i> <b>Cal: What do you got? (26b)</b> Della: So, I was looking for images of Sonia in the Metro security footage, right? And 20 seconds after she went into the blind spot, this guy appears. ( <i>Shows the photographs</i> ). Okay? I think that I saw him last night at the hospital.		√		√					H answers  

Code	Context	Data	Speech Acts								Perlocutionary	
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		<b>Cal: Are you sure? (26c)</b> <i>(calls someone)</i> <b>Michael, it's Cal. (26d)</b> <b>Your Point-Corp insider, I need to meet him, now. (26e)</b>	√	√			√			√		H answers H knows something H is doing something
27/L V	P: Cal McAfreey, Point-Corp insider S <sub>1</sub> : A market-seafood market S <sub>2</sub> : Cal and the insider secretly meet. He gives the insider a photograph of a man on security image footage T: looking for a man on security image footage F: (27a) answering (27b) explaining (27c) questioning (27d) questioning (27e) informing (27f) informing (27g) informing	<i>Cal and the insider talks and walks around the market.</i> Insider: I want you to know something. I love my country. I love the military. My aim here is to save them. You understand my terms? I will not give you my name. I will not give you my rank in the Point-Corp military structure, or the in and out dates of my service. <b>Cal: Understand. (27a)</b> <b>I'm looking for a guy that Point-Corp are using on a covert operation. Total deniability. Our mutual friend at DOD thought you might be able to help us find him. (27b)</b> <i>(gives the photograph)</i>	√			√						H knows something
		Insider: I don't know. I'll check it out. <i>(puts the photograph in his pocket)</i> <b>Cal: So, what's your understanding of the Point-Corp MO? (27c)</b>	√			√						H knows something
		Insider: I don't know. I'll check it out. <i>(puts the photograph in his pocket)</i> <b>Cal: So, what's your understanding of the Point-Corp MO? (27c)</b>		√		√						H answers
		Insider: Their MO? They do whatever the hell they want. These soldiers are answerable to no one. They're loyal to nothing but a paycheck. It's the Muslim terror gold rush. <b>Cal: You've been watching these hearings? (27d)</b> Insider: Yeah. Cal: <b>So, the head of the committee</b>	√			√						H answers

Code	Context	Data	Speech Acts								Perlocutionary	
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			D	In	Im	Rep	Dir	Com	Exp	Dec		
		<p><b>there, Stephen Collins...(27e)</b> Insider: He's finished. They'll just keep knocking him down until he goes away. Do you have any idea what he's threatening here? This is \$30 or \$40 billion annually. That's wrath of God money.</p> <p><b>Cal: The hearings are saying 3 or 4. (27f)</b> Insider: Overseas. The real money is what Point-Corp stands to make in its domestic operations.</p> <p><b>Cal: I wasn't aware that they had any. (27g)</b> Insider: Who was sent in for crowd control after Hurricane Katrina? Us. Private security contractors deputized to shoot at American citizens. Who's training Chicago police on new interrogation techniques? Soon, Point-Corp will take over from the NSA on phone taps, terrorist databases, all of it. It's a fundamental restructuring of domestic intelligence policy. It is the privatization of Homeland Security. Billions and billions of dollars. Now you really think they're gonna forfeit all that because some hero from the seventh district of Pennsylvania thinks that they should?</p>	√			√						H is attracted
			√			√						H knows something
			√						√			H knows something
28/L VI	P: Cal McAfrey, Stephen Collins S <sub>1</sub> : Capitol Hill	Stephen: <i>(sees Cal walks to him)</i> Hey. <i>They go to another side of Capitol Hill.</i> <b>Cal: I just got told by a former Point-</b>										



Code	Context	Data	Speech Acts								Perlocutionary	
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	S <sub>2</sub> : Cal meets Stephen in Capitol Hill. He secretly interviews Stephen. T: Point-Corp’s plan F: (28a) informing (28b) questioning (28c) questioning (28d) answering (28e) concluding (28f) questioning (28g) warning (28h) warning (28i) advising (28j) advising (28k) advising (28l) promising (28m) requesting (28n) warning	<b>Corp employee that they have a plan to monopolize domestic security that's worth about \$40 billion a year. (28a)</b> <b>Is that true? (28b)</b> Stephen: Yes. <b>Cal: How? (28c)</b> Stephen: You cannot connect anything that I tell you back to me. You understand? <b>Cal: Of course. (28d)</b> Stephen: Okay. Last year, 47 companies bid on major Homeland Security contracts. Of those, 16 companies were granted the bids. Of those, I could make connections between 14 companies, and I'm not just talking about someone leaving one company and go work for another. I'm talking about shared banking practices. I'm talking about collusive behavior. Now, my belief is, when all's said and done and when the veil is pulled away, you will not see 14 individual companies. You will see one company. You understand? <b>Cal: And you've been digging around trying to make those connections clear. (28e)</b> Stephen: Yeah. That's right. <b>Cal: And Sonia was working on that? (28f)</b> Stephen: She was my lead researcher. She was involved in everything we did. <b>Cal: They're gonna get you, Stephen,</b>	√			√						H knows something H answers  H is attracted   <

Code	Context	Data	Speech Acts								Perlocutionary
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		<b>one way or another. (28g)</b> <b>They got 40 billion good reasons to want you out of the way. (28h)</b> <b>You gotta go on the record. (28i)</b> <b>Swing the spotlight back on them.(28j)</b> <b>You gotta protect yourself, man. (28k)</b> Stephen: You go out there and find me evidence linking Sonia's death to Point-Corp. I will go on the record. I will shout this thing from the rooftops. <b>Cal: I can do that. (28l)</b> Stephen: Alright. I gotta get back. I'll be in touch. ( <i>turn back to leave Cal</i> ) <b>Cal: Stephen. (28m)</b> Stephen: ( <i>turn back</i> ) Yeah? <b>Cal: Just watch your back. (28n)</b> Stephen: You, too.	√				√				H thinks of something
			√				√				H thinks of something
					√		√				H is doing something
					√		√				H is doing something
					√		√				H is doing something
			√						√		H knows something
			√				√				H is doing something
					√		√				H is doing something
29/L VIII	P: Cal McAfrey, Della Frye S <sub>1</sub> : George town-outside a building S <sub>2</sub> : Cal gets irritated when Della tells him information from incredible source T: Information from Sonia Baker’s roommate F: (29a) stating (29b) arguing (29c) answering (29d) arguing (29e) arguing	Della: Cal, you're not gonna believe what Sonia's old roommate just told me. <b>Cal: You're right. I don't believe a word of it. (29a)</b>	√				√				H knows something
		<b>You got no corroboration, no independent witness, and she obviously has a financial motivation. (29b)</b>	√				√				H thinks of something
		Della: We've got Sonia Baker's roommate claiming she had a threesome with Stephen Collins, and you want to ignore that? <b>Cal: I am not saying ignore it. I am saying consider it. (29c)</b>	√				√				H knows something
		<b>Consider how it impacts everything else we have, and consider that she is</b>									

Code	Context	Data	Speech Acts								Perlocutionary
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	(29f) arguing (29g) ordering	<b>full of shit! (29d)</b> Della: Yeah, but, Cal, she's also saying that Stephen paid off Sonia's \$40,000 credit card debt. That is a story. Somebody's gonna put that on the front page. <b>Cal: Okay, is that the right thing to do? (29e)</b> <b>Look, it's your half of the story. It's your scoop. Your decision. (29f)</b> <b>Do whatever you want. (29g)</b>	√			√					H knows something
				√		√					H feels irritated
			√		√	√	√				H feels irritated H feels irritated
<b>30/L X</b>	P: Cal Mc Afrey, Anne Collins S <sub>1</sub> : Stairs in front of Cal's house S <sub>2</sub> : Anne is waiting for Cal when he comes. T: Anne's dropping by F: (30a) informing	<i>Cal sees Anne. She is sitting in the stairs.</i> Anne: I tried to call. I mean, I actually did call about 12 times, but I hung up every time. <b>Cal: Well, you know, I'm glad you dropped by, (hugs her) 'cause I've been wanting to talk to you. (30a)</b>	√			√					H is impressed
<b>31/L XI</b>	P: Cal McAfrey, Anne Collins S <sub>1</sub> : Cal's house S <sub>2</sub> : Cal interviews Anne about Stephen. She is angry because she knows that Cal is involved with Stephen's story T: Stephen Collins F: (31a) answering (31b) agreeing (31c) expressing surprise	<i>Anne looks their college's photographs with Stephen on the wall.</i> Anne: Remember you brought that girl from Humboldt? Soleil, or whatever her name was. <b>Cal: Luna. (31a) (pours a drink)</b> Anne: Luna. That's right. And you two were stoned the whole time. <b>Cal: Yep. (31b)</b> Anne: You managed to flip the boat, and we lost everything. We had to walk the rest of the way... <b>Cal: We flipped the boat? (31c)</b> Anne: You did.	√			√					H knows something
			√			√					H knows something
				√			√				H answers

Code	Context	Data	Speech Acts								Perlocutionary
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	(31d) stating (31e) offering (31f) requesting (31g) apologizing (31h) questioning (31i) explaining (31j) questioning (31k) answering (31l) explaining (31m) answering (31n) explaining (31o) apologizing	<b>Cal: It was an adventure. (31d)</b> Anne: That's what you kept saying. <b>Cal: Irish wine. (31e)</b> ( <i>serves a glass of wine</i> ) Anne: ( <i>takes the glass</i> ) Whiskey?Cheers. <b>Cal: Slainte. (31f)</b> <i>lifts up the glass</i> <i>They drink.</i> <i>They say nearly together</i> Cal: So... Anne: So... I've been... Cal: I wanted to ask... <b>Sorry. (31g)</b> Anne: You first. <b>Cal: I was wondering, do you think Stephen could have pulled together \$40,000 without you knowing? (31h)</b> Anne: What? <b>Cal: Well, it's a story that might break that basically accuses Stephen of doing something that would require his having access to a large amount of cash. (31i)</b> <b>I was just wondering, could he do that? (31j)</b> Anne: A story that might break? You mean something that you're involved in? <b>Cal: Indirectly. (31k)</b> Anne: What're you doing? <b>Cal: I'm trying to help Stephen. I'm trying to protect you. (31l)</b> Anne: Bullshit! ( <i>stands up</i> ) You always do this. Sometimes I feel like we all made this deal, and it works out great for you and Stephen, and not for me. And	√			√					H knows something
			√				√				H is doing something
			√				√				H is doing something
			√						√		H is attracted
				√			√				H is attracted
			√			√					H knows something
				√			√				H thinks of something
			√			√					H feels irritated
			√			√					H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary
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		instead of us just figuring it out, you guys are just fine walking around as if nothing ever happened. ( <i>silent</i> ) Okay. ( <i>sits down</i> ) . Okay, let's start over. I come here to tell you that I'm thinking about walking away from my marriage, and you say what? <b>Cal: I say it's too late. We're way past this. You made your choice. (31m)</b> Anne: Because you wouldn't step up. What do you mean? Not then, not now, not in college. <b>Cal: I'm saying that you're asking me for something that's not real. That's what I'm saying. Annie... (31n)</b> Anne: ( <i>stand up and wears her coat</i> ). We have two mortgages. We have the place in Virginia. We've got the apartment here. Basically, we spend everything we make, so there's no way Stephen could have given anyone \$40,000 without me knowing about it. <b>Cal: Annie... (31o)</b> Anne: It's okay. Now I'm just a source, so the pressure's off.	√			√					H knows something
			√			√					H answers
			√						√		H feels irritated
32/L XII	P: Cal McAfreey, Point-Corp insider S <sub>1</sub> : Cal’s house-outside-across the street S <sub>2</sub> : The insider calls Cal. T: The man in the	<b>Cal: (on the phone) Hello (32a)</b> Insider: Who's the great-looking blonde, Cal?	√						√		H knows something
		<b>Cal: Who's this? (32b)</b> Insider: Across the street.		√		√				H answers	



Code	Context	Data	Speech Acts								Perlocutionary
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	(34c) answering (34d) questioning (34e) questioning (34f) concluding (34g) questioning (34h) questioning (34i) requesting (34j) thanking (34k) greeting (34l) informing (34m) requesting	last week. <b>Cal: Overseas like...(34h)</b> Robert: Look, I don't really know what Fred's into, okay? He ships out, and he comes back. <b>Cal: Okay. Could you pass a message? (34i)</b> Robert: Take it easy. <i>enters the room</i> <b>Cal: All right. Okay. (34j)</b> <i>Cal leaves the room in hurry and calls Joey.</i> <b>Hey, Joey? (34k)</b> <b>Cal McAffrey. (34l)</b> <b>Yeah, yeah,shut up. Listen! Listen! Tell Bill he's gotta send some cops to 566...(34m)</b>		√			√				H feels irritates
			√	√		√	√				H answers
									√		H knows something
			√							√	H knows something
			√			√					H knows something
					√		√				H is doing something
35/L XVI	P: Della, Detective Donald Bell, Cal McAffrey S <sub>1</sub> : Police station S <sub>2</sub> : Cal is in the police station after the shooting in the parking space of Fred Summers's apartment T: Fred Summers and the shooter (Robert Bingham) F: (35a) explaining (35b) explaining (35c) agreeing (35d) requesting	<i>Cal is sitting on a chair and looks at his injured hand. Della and Don come to him.</i> Della: <i>(to Don)</i> So? Don: No sign of the guy. Della: Did you get a name? How about the apartment? You find something? Nothing? Don: Place belongs to a guy named Fred Summers, except Fred passed away last March. Neighbors say that his nephew stays there from time to time while the probate is being worked out. Della: Except he doesn't have a nephew. Don: You're catching on fast. Cal, I thought we had an understanding. You were supposed to share your information									

Code	Context	Data	Speech Acts								Perlocutionary
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		with us. Do you remember that? <b>Cal: Don, I went there to talk to a guy named Fred Summers, right, who I now find out is deceased. (35a)</b> <b>Do you think I would've gone there if I knew what I was gonna be walking into? (35b)</b> Don: Just happened to be there, huh? <b>Cal: Yeah. (35c)</b> <b>Now, do you mind if I get back on with my story? (35d)</b> Don: It's not a story. It's a case! And... And just so you know, a girl by the name of Mandi Brokaw,(shows the photograph), 16, junkie, turned up dead tonight. Probable homicide. She look familiar? We got her fingerprints off of those surveillance photos you so kindly gave us.	√			√					H knows something
				√		√					H thinks of something
			√			√					H knows something
				√			√				H feels irritated
36/L XVII I	P: Cameron Lynne, Cal McAffrey, Della Frye S <sub>1</sub> : : Washington Globe office-Cam’s room S <sub>2</sub> : Cam is angry because of the headline of New York Post T: Ronda Silver’s statement about Sonia Baker’s scandal with Stephen Collins F: (36a) stating (36b) stating (36c) arguing	Cam, Della and Cal are watching Ronda Silver giving a statement on TV about Stephen Collins and Sonia Baker Cam: (turns the TV off) I know you got shot at last night, and I know I should be making you a nice cup of cocoa, but I'm just so bloody angry! Shows headline of New York Post I mean, the decision, I'm assuming, was that this was not news. Della Frye: We... Look, we didn't... We were worried that... <b>Cal: It was my call, Cam, All right? (36a)</b>	√			√					H knows something



Code	Context	Data	Speech Acts								Perlocutionary	
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	(36d) arguing (36e) arguing (36f) arguing (36g) forbidding (36h) arguing	<b>I didn't, and I don't believe her. (36b)</b> <b>She's not credible. She was just trying to sell us her sexy scrapbook photos of her friend, Sonia Baker. Her dead friend. (36c)</b> Cam: Yeah, well, why the hell couldn't we have printed that? A waitress comes forward with a claim about a sex scandal. Great, that's an A-1 story. Then he denies it. There's another story. And then... And then one of them cracks, and there's another story. Meantime, people are reading about it, and they're reading us about it, because we had it first! Except we didn't, did we? No, no, no, 'cause some wanker decided it was beneath us. <b>Cal: Look at her, come on! Look at her! (36d)</b> <b>She's a sideshow! (36e)</b> <b>It's a smear campaign. It's exactly what these companies do to destroy people who get in their way. The true story here, the real story here, is Point-Corp. (36f)</b> Cam: The real story is the sinking of this bloody newspaper! Christ! We have new management to answer to now, Cal, and they are interested in sales, not discretion. And how am... How am I gonna tell them that we are now behind a story we were once in front of? Well, we're running with what we've got today. Della Frye: No! No.	√			√					H knows something	
			√			√						H thinks of something
					√	√						H thinks of something H thinks of something
			√			√						H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary
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		<b>Cal: You can't do that. (36g)</b> Cam: Why not? <b>Cal: We've got more than enough to go with. You run with it, and you're gonna frighten off the wildlife. (36h)</b> Della Frye: And we haven't got the rest of the story. Cam: I do not give a shit about the rest of the story! We're going to press... tonight.	√				√				H thinks of something
			√				√				H thinks of something
37/L XX	P: Cal McAfreey, Hank, Pete, Della Frye S <sub>1</sub> : Washington Globe office-a room S <sub>2</sub> : Hank and Pete report their investigation about a friend of Sonia's in all the surveillance photos where she is crying and in Rhonda's cell phone shots. His office is in the same suite as the Medal of Freedom Initiative, which is the lobbying subsidiary of Point-Corp. Then, they will record the interview with him. T: Dominic Foy F: (37a) convincing (37b) informing (37c) questioning (37d) questioning	<i>Della and Cal walk to a room.</i> Della: There's no way. There is no way we can meet that deadline.									
		<b>Cal: Yes, we can. (37a)</b> <i>(to Hanks and Pete)</i> <b>All right, guys, we're getting our balls busted. (37b)</b>	√			√					H is convinced
		<b>What'd you got? (37c)</b> Hank: All right, the guy you had us check out, Dominic Foy, turns out he's a gold mine.	√	√		√					H knows something H answers
		<b>Cal: Dominic? (37d)</b> Della: Foy. He's a guy I keep hearing about. A friend of Sonia's in all the surveillance photos where she's crying. Hank: And he's in Rhonda's cell phone shots.		√		√					H answer
		<b>Cal: Mmm-hmm. Okay, so, is this Halloween, or is he some kind of freak? (37e)</b> Pete: Freak. Hank: He runs a legitimate PR business. Handful of corporate clients. Just likes to party on the weekends. Pete: Special parties. Tell him the good		√		√					H answers

Code	Context	Data	Speech Acts								Perlocutionary		
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	(37e) questioning (37f) questioning (37g) questioning (37h) concluding (37i) ordering (37j) agreeing (37k) answering (37l) explaining (37m) explaining (37n) answering	part. Hank: Yeah, mostly works out of the Daily Grill, but guess where his registered office is? <b>Cal: Where? (37f)</b> Hank: Guess. <b>Cal: Where? (37g)</b> Hank: The Watergate. Pete: Not only that, Suite 413. Same suite as the Medal of Freedom Initiative, which is... <b>Cal: The lobbying subsidiary of Point-Corp. (37h)</b> <b>Let's get him on tape. (37i)</b> Pete: You want me to call Rodney and get the gear? <b>Cal: Yeah, same place. (37j)</b> Della: What... I'm sorry. You want to put him on tape? <b>Cal: Yeah. (37k)</b> Della: What are we, cops now? That's totally illegal. <b>Cal: If Dominic Foy can connect Sonia Baker to Point-Corp, he's gonna be under a lot of pressure to recant anything he might tell us, (37l) all right?</b> <b>So we put him on tape. That's our insurance. (37m)</b> Della: And why do you think he's even gonna talk to you? Hank: Because he's scared. Della: How do you know?											
				√				√					H relieves tension
				√				√					H answers
			√			√		√					H knows something H is inspired
			√		√				√				H knows something
			√				√						H knows something
			√				√						H knows something
			√				√						H knows something

Code	Context	Data	Speech Acts								Perlocutionary	
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		Cal: Because I'm gonna scare him. (37n)	√			√					H knows something	
38/L XXI	P: Cal McAffrey, Dominic Foy S <sub>1</sub> : A restaurant S <sub>2</sub> : Dominic drives a Cadilac to his favorite restaurant while Cal is waiting for him inside the restaurant. When Dominic is reading a magazine, Cal comes to his table. T: Sonia Baker F: (38a) greeting (38b) complimenting (38c) complimenting (38d) expressing surprise (38e) answering (38f) answering (38g) informing (38h) teasing (38i) questioning (38j) informing (38k) informing (38l) threatening (38m) threatening (38n) introducing (38o) threatening (38p) convincing (38q) threatening (38r) threatening	Cal: (sits on a chair in Dominic's table)		√					√		H is attracted	
		Hey, is that your Cadillac out there?(38a) Dominic: Yeah.			√					√		H is impressed
		Cal: V-8 XLR, 320 horsepower, adaptive cruise control, heads-up display? (38b) Dominic: That's the one.								√		H is impressed
		Cal: That's a hell of an impressive car. (38c) Dominic: Yes, I know. What do you got in your gay-rage?	√		√					√		H answers
		Cal: Excuse me? (38d) Dominic: Your gay-rage. Your garage.		√								H knows something
		Cal: Alright. (38e) Dominic: You drive the same thing?	√				√					H knows something
		Cal: No, I don't. I have a 1990 Saab. (38f) Dominic: Oh.	√				√					H knows something
		Cal: Yeah. I got velour seats. The passenger side one's ripped, but... huh, it gets me from A to B, you know. (38g) Dominic: Sorry to hear that.	√				√					H knows something
		Cal: If only I could get a job in PR, right? (38h) Dominic: Who the hell are you?		√						√		H feels irritated
		Cal: Do you read the newspapers, Dominic? (38i) Dominic: Sometimes.		√				√				H answers
		Cal: Okay. I got something I wanna										

Code	Context	Data	Speech Acts								Perlocutionary
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	(38s) threatening (38t) threatening	<b>run by you, all right? (38j)</b> <b>It ain't finished. I'm still working it up. (38k)</b> <b>Let's see how you feel about this. (38l)</b> <b>"Dominic Foy, a D.C. Public relations figure with known ties to defense contractor Point-Corp was yesterday linked to the death of a Capitol Hill staffer "Sonia Baker". (38m)</b> Dominic: Alright, come on, what... What're you a reporter? This is not cool. This is definitely not cool. Very unprofessional. I'm just sitting here... <b>Cal: Cal McAffrey from the Globe. (38n)</b> Dominic: Congratulations. Keep it. <b>Cal: That's gonna run tomorrow unless you can tell me what I need to know today. (38o)</b> Dominic: I don't think so. <b>Cal: I got a car out the back. I got a nice, safe place where you and I can talk. (38p)</b> Dominic: Hey, hey, Saab. I don't know anything about anything, alright? I'm a PR guy. Got it? <b>Cal: Be that as it may, there's two ways this article can run, Dominic. Without your name or with your name, and maybe even a photo from your website. (38q)</b> <b>Now, who knows who that's gonna piss off and how badly? (38r)</b>	√			√					H knows something
			√		√	√		√			H knows something H thinks of something
					√			√			H feels frightened
			√			√					H knows something
			√					√			H feels frightened
			√			√					H feels frightened
			√	√				√			H feels frightened
								√			H feels frightened

Code	Context	Data	Speech Acts								Perlocutionary
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		<b>I'm trying to be your friend, Dominic, (38s) all right?</b>	√					√			H feels frightened
		<b>I'd hate to see you end up under a train like Sonia Baker. (38t)</b>	√					√			H feels frightened
39/L XXII	P: Cal McAfreyy, Dominic Foy S <sub>1</sub> : Restaurant’s kitchen S <sub>2</sub> : Cal and Dominic are leaving the restaurant through the back door. T: interview F: (39a) convincing (39b) convincing	Dominic: And you promised never to use my name, right?	√			√					H is convinced
		<b>Cal: Yes, I did. (39a)</b> Dominic: This place is nice? It's classy? I'm gonna be comfortable? <b>Cal: Uh-huh. (39b)</b>	√			√					H is convinced
40/L XXII I	P: Dominic Foy, Cal McAffrey, Della Frye S <sub>1</sub> :A room-Americana Hotel S <sub>2</sub> : Dominic, Cal and Della are in a room. Cal and his team have set hidden cameras to tape the interview in that room. They watch trough a monitor from the next door. T: Sonia Baker F: (40a) convincing (40b) ordering (40c) questioning	Dominic: ( <i>checks all around</i> ) What kind of dump is this? Where have you brought me? No booze in the mini-bar. There's no On Demand on the TV. What kinda hotel is this? Little bit more of a motel, I'd say, isn't it?	√			√					H is convinced
		<b>Cal: Nobody's gonna find you here, Dominic. (40a)</b> Dominic: ( <i>to Della</i> ) How are your beer-getting skills, sweet pea? You want to go get Uncle Foy a nice frosty? <i>Della leaves the room to get a bottle of beer from the next door.</i> <b>Cal: So, let's start from the beginning. (40b) (draws the curtains)</b> <b>Where did you meet Sonia Baker? (40c)</b> Dominic: Why don't we start with a little		√			√				H knows something H thinks of something

Code	Context	Data	Speech Acts								Perlocutionary
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		compensation?									
41/L XXV	P: Cal McAfrey, Dominic Foy, Della Frye S <sub>1</sub> : A room-Americana Hotel S <sub>2</sub> : Dominic Foy’s interview is running bad. Dominic does not want to start the interview without compensation. Cal is angry because of that. He threatens him until he wants to talk. T: Sonia Baker F: (41a) questioning (41b) questioning (41c) answering (41d) questioning (41e) ordering (41f) forbidding (41g) expressing anger (41h) expressing anger (41i) expressing anger (41j) threatening (41k) threatening (41l) threatening (41m) convincing (41n) convincing (41o) questioning (41p) answering	<b>Cal: For what? (41a)</b> Dominic: For what? Me helping you out. Me losing my business. Me...(lays on the bed) This bed's disgusting. Compensate me, okay? <i>Sits in a chair in front of Cal</i>		√			√				H answers
		<b>Cal: Okay, so you want to be paid to help solve Sonia's murder? (41b)</b> Dominic: Save it, all right? I'm in PR. I know a little bit about phrasing questions. Why don't you try phrasing it like this? Would I like to be paid for helping you get a book deal?		√			√				H relieves tension
		<b>Cal: Nobody's here for a book deal. (41c)</b> Dominic: Really? Everybody wants a book deal. And I'd like my cut, okay? That's just fair.	√			√					H relieves tension
		<b>Cal: When did you meet Sonia? (41d)</b> Dominic: Compensation, compensation.		√			√				H answers
		<b>Cal: You came here to talk, Dominic. (41e)</b> Dominic: You know, mouse, I'm the talent and I don't like the vibe. So why don't you change that up, okay? <i>Dom gets up and takes a cigarette from his bag.</i>			√		√				H relieves tension
		<b>Cal: It's a non-smoking room. (41f)</b> Dominic: It's under your name. I wanna call my lawyer. I think you should think that through. <i>(lifts up the cell phone)</i>	√				√				H knows something

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		Can we get a signal in this rat hole? <i>(throw the cell phone and gets the phone)</i> Why don't you think it through? Hmm? <i>Cal angrily gets up and comes to Dominic.</i> <b>Cal: Dominic, let me just lay this out for you one more time, because I don't think you're getting it! (41g)</b> <b>So I'll lay it out for you! (41h)</b> Dominic: Relax. <b>Cal: I'll lay it out for you nice and clear! (41i)</b> <b>The newspaper can slant this any which way they want to, and they can make you the one and only principal source. (41j)</b> <b>How do you think that's gonna go down with your friends at Point-Corp? (41k)</b> Dominic: Not great. <b>Cal: And anybody else you're connected to? (41l)</b> Dominic: Don't do that. Please don't do that. <b>Cal: The more you talk, the more you give us, the more protected you are. That's the way we work. (41m)</b> <b>And your compensation is your anonymity, and that is all you're gonna get from us. (41n)</b> <b>Okay? (41o)</b> Dominic: Yeah. Great.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												



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		<i>Della comes in</i> Della: Okay, how's it going in here? Dom: Sounds frigging great. <b>Cal: We're just about ready. (41p)</b> Della: Let's do it. Great. Good. Come on.	√			√						H knows something
42/L XXV II	P: Cal McAffrey, Dominic Foy S <sub>1</sub> : A room-Americana hotel S <sub>2</sub> : Dominic Foy’s interview begins. However, Dominic does not answer a certain question. T: Sonia Baker F: (42a) questioning (42b) questioning	<i>Cal, Della and Dominic sit around a table.</i> Dominic: It was just this guy, okay, that I knew from the clubs, alright? And he worked for a PR firm, a very big one. <b>Cal: Name? (42a)</b> Dominic: And... No, I'm not gonna give you... his name, he's a friend, okay? He had this, uh... He had this... Well, the company that he worked for had a client a very special client. <b>Cal: Name? (42b)</b> Dominic: I'll give you that one. Point- Corp. And they wanted a special employee. They needed a girl. I thought of Sonia. You got that? I'm sorry, are you saying that Sonia was working for Point- Corp? Like a steel trap, this one. Don't lose her to another paper. Yeah, that's what I'm saying.		√			√					H answers
				√			√					H answers
43/L XXI X	P: Cal McAffrey, Dominic Foy, S <sub>1</sub> : A room-Americana hotel S <sub>2</sub> : Dominic Foy’s interview is running. However, Dominic does not answer certain	Dominic: She was a perfect fit. She had balls. She was smart. <b>Cal: She was in debt. (43a)</b> Dominic: And she was in debt, exactly. Yeah. They paid her \$26,000 a month. Whole hell of a lot more than they gave me. They paid me a flat 20. It's big. <b>Cal: Did they tell you what the job</b>	√			√						H knows something

Code	Context	Data	Speech Acts								Perlocutionary
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	questions. T: Sonia Baker’s story F: (43a) informing (43b) questioning (43c) questioning (43d) reminding (43e) convincing (43f) questioning (43g) questioning (43h) questioning (43i) offering	<b>was? (43b)</b> Dominic: No, they did not. She told me what it was, though. She told me about Collins. She told me about spying on him. Della: And did they want Sonia to sleep with Collins? Dominic: No. She got on her back all by herself and screwed everything up, didn't she? <b>Cal: How did they get her onto Collins' staff? (43c)</b> Dominic: That I'm not gonna tell you. You can forget it. You can kidnap and torture someone else for that toughie. <b>Cal: We have a deal. (43d)</b> Dominic: Yeah. I've done my work. <b>Cal: Nobody's here to screw you, but we need to know who was working this on the Hill. (43e)</b> Dominic: Mmm-hmm. From the Hill, huh? Well, from the Hill, they found a guy to fix it. <b>Cal: Name? (43f)</b> Dominic: No. <b>Cal: Who? (43g)</b> Dominic: Leave it. <b>Cal: Who? (43h)</b> Dominic: Come on. What, are you not hearing me? Forget it. I'd be afraid to start that sweet ass Caddy every morning. I mean, keep in mind if I was driving that wheelbarrow Saab of yours,		√			√				H answers
				√			√				H answers
			√				√				H knows something
			√				√				H is convinced
				√			√				H answers
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Code	Context	Data	Speech Acts								Perlocutionary
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		I'd probably blow it up myself with me in it. You seen that thing? It's like a lawnmower. <b>Cal: I'm gonna get you another beer. (43i)</b> <i>(leaves the room)</i> Dominic: Hey. Oi. Are you sleeping with that guy? I mean, what are you doing here? Are you sleeping with him? Hmm? Or you got a guy. You got a guy, right? Donna? Della: Della. Dominic: Della. I got a guy. Got a girl, too. Right? I don't wanna eave anybody out.	√					√			H knows something
44/L XXX	P: Cal McAffrey, Stephen Collins S <sub>1</sub> : Americana Hotel, Capitol Hill S <sub>2</sub> : Cal phones Stephen and orders him to come to the hotel. T: Sonia Baker F: (44a) greeting (44b) questioning (44c) questioning (44d) stating (44e) questioning (44f) ordering (44g) questioning (44h) questioning (44i) ordering (44j) informing	<b>Cal: (on the phone) Hey, Stephen. (44a)</b> <b>How did you find Sonia? (44b)</b> Stephen: What? <b>Cal: How did she come to work in your office? Was somebody... Did somebody recommend her? (44c)</b>	√	√			√		√		H knows something H is attracted
		Stephen: What're you talking about? <b>Cal: I think you've been played. (44d)</b>	√	√			√				H thinks of something H knows something
		Stephen: Really? <b>Cal: Who gave you her name? (44e)</b> Stephen What is this about? <b>Cal: Don't dick around about this, Stephen, (44f) all right?</b>		√			√				H thinks of something
		<b>Two questions. How the hell did she come to work in your office, and the name of the individual who recommended her? (44g)</b>			√		√				H is doing something
		Stephen: Fergus. George Fergus. Said she was the daughter of an old family		√			√				H answers

Code	Context	Data	Speech Acts								Perlocutionary
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		friend. <b>Cal: Doug Sponder's bachelor party. You remember that hotel, the Americana? (44h)</b> Stephen: Yes. <b>Cal: Get here now, alone. (44i)</b> <b>I'm in Room 408. (44j)</b> Stephen: I'll meet you at the office. The secretary: Stephen, we're late already. Stephen: I'll call in. The secretary: Stephen, we are late already. Stephen: I'll call in. Okay.	√	√	√		√				H answers  H is doing something H knows something
45/L XXX I	P: Cal McAffrey, Della Frye, Hank, Stephen Collins S <sub>1</sub> : a room-the next door of Dominic’s room-Americana hotel S <sub>2</sub> : Cal orders his team to leave the room because Stephen is going to see the record. Della disagrees with Call T: the record of Dominic Foy’s interview F: (45a) questioning (45b) ordering (45c) informing (45d) explaining	<i>Cal comes into the next door</i> Della: Don't check your voicemail. Cameron's going on a rampage about this deadline. <b>Cal: So, did you cue it where I asked? (45a)</b> Hank: Close enough. <b>Cal: Okay. So, guys, I'm gonna need you to clear the room. (Hank and a man leave the room ) That means you, too (to Della). (45b)</b> Della: What? <b>Cal: I got Stephen Collins coming in here. (45c)</b> <b>It's gonna be a lot more comfortable for him if you're not here, (45d) alright?</b> Della: Tell me you're kidding. Since when does the subject of an investigation	√	√			√				H answers  H is doing something, H feels irritated  H knows something  H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
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	(45e) arguing (45f) answering (45g) explaining (45h) introducing (45i) questioning (45j) questioning (45k) answering (45l) informing (45m) requesting (45n) informing (45o) informing (45p) concluding (45q) questioning (45r) questioning (45s) questioning (45t) concluding (45u) stating (45v) offering (45w) convincing (45x) convincing (45y) convincing (45z) questioning (45aa) answering (45bb) informing (45cc) expressing shock	get his own private preview of another subject's interview? That's crazy! You're polluting the story! <b>Cal: Special circumstance. (45e)</b> Della: What? What? Is it that he's a congressman, or that he's your friend, or that you have a crush on his wife? Could you fill me in here? <b>Cal: All of the above. (45f)</b> Della: Oh, my God, you're such a hypocrite! This is my story, too, and you are about to kill it forever by letting him come in here. <b>Cal: I'm gonna bring him in. I'm gonna sit him down, show him this. I'm gonna get him on the record, then we've got both sides of the story. (45g)</b> <i>Stephen knocks the door.</i> <i>Cal opens the door and Stephen comes in.</i> Stephen: Hey. <b>Cal: Stephen Collins, Della Frye. (45h)</b> Della: Congressman. <b>Cal: (shows Dominic from monitor)You know this guy? (45i)</b> Stephen: No. <b>Cal: You don't recognize him at all? (45j)</b> Stephen: I don't know. Maybe. Is this in here? <b>Cal: No, no, it's next door. (45k)</b> <b>He's sleeping it off. (45l)</b> <b>Sit down. (45m)</b>	√			√					H feels irritated	
			√			√						H feels irritated
			√			√						H feels irritated
			√			√						H knows something
				√			√					H answers
			√				√					H answers
			√			√						H knows something
			√		√	√	√					H knows something
					√		√					H is doing something



Code	Context	Data	Speech Acts								Perlocutionary		
			Locutionary			Illocutionary							
			D	In	Im	Rep	Dir	Com	Exp	Dec			
		<p>try to talk to her. She's crying. Della: Why is she crying? She's scared somebody's after her? Dominic: No, she's crying because of Collins. She was in love with him, and she was pregnant, and she didn't tell him. She didn't tell him, and, you know, she was petrified that he's gonna find out what she did, and then he's not gonna want her, and he's not gonna want the baby... She got so wrecked about it that she burned thousands of dollars worth of paychecks. Who does that? And I tried to get her to just relax and to think about the publicity, or think about an abortion, or think about, you know, her word. "Just keep your word. And what about how "your decisions are gonna affect me?" And then she's dead, you know? I hear it's a murder, and so I don't want anything more to do with this thing, you know? I'm just terrified, and I wanna go someplace warm, and I wanna come back to a clean slate. And you guys write your article and just get them off me. I'm nothing. I'm nothing to those guys. <b>Cal: So you were right, man. (45t)</b> <b>And now we can prove it. (45u)</b> <b>I get you on the record. (45v)</b> <b>We can nail these mothers to the wall! (45w)</b> <b>Sliberty, We can nail them to the wall,</b></p>											
			√			√							
			√			√							H thinks of something
			√						√				H thinks of something
			√			√							H thinks of something
			√			√							
			√			√							H thinks of something





Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
	(46k) requesting (46l) convincing (46m) convincing (46n) requesting	couldn't tell me yourself? You had to do it like that? Was that important to you... <b>Cal: I thought you'd want to hear the truth. (46g)</b> Stephen: That's right. You were just seeking the truth, that's all. You're just... You're a truth seeker. That's all. You can't help it. It's who you are. You're such a hypocrite. You're not interested in me. Me coming here was all about you and getting your story. I trusted you. You're my friend! You were supposed to be my friend when you were screwing my wife! You're my friend, Cal. I never would've done this to you! <b>Cal: I'm sorry, Stephen, (46h) okay? I'm sorry about all of it. (46i)</b> <b>Please, look, I've been an asshole, and I can understand why you hate me for it. (46j)</b> <b>You've just gotta put aside how you feel about me and stay with this. (46k)</b> <b>We're so close. (46l)</b> <b>Every single part of this, I have put myself on the line. (46m)</b> <b>Stephen. Stephen! (46n)</b> <i>Stephen is leaving the hotel.</i>	√			√						H feels irritated
			√							√		H feels irritated
			√							√		H feels irritated
			√		√		√					H feels irritated H feels irritated
			√			√	√					H feels irritated H feels irritated
			√			√	√					H feels irritated H feels irritated
			√				√					H knows something H is doing something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
	But, after Cal shows a note written “Sonia Baker Family says Hi”, he wants to meets him. T: Sonia Baker F: (47a) informing (47b) requesting (47c) expressing anger (47d) informing (47e) requesting (47f) greeting	<i>The Bodyguard comes to Cal</i> <b>Cal:</b> <i>(whispers)</i> <b>Asshole. (47c)</b> <i>(to the bodyguard)</i> <b>It's all right. I saw that.</b> <i>(writes a note)</i> <b>(47d)</b> <b>Just give him this card and tell him it's an issue that directly concerns him. (47e)</b> Bodyguard: Sir? He asked me to give you this. <i>Fergus meets Cal</i> Fergus: Excuse me. <b>Cal: Congressman. (47f)</b> Fergus: That Cal McAffrey.	√ √      √				√   				

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
		in vain with me. Two, how could you even assume that a bright, naive, 25-year-old girl was what, a double agent? Mr. McAffrey, I went to bat for a young girl whose family I met and respected, a family that seemed like the wholesome ideal upon which this country was founded. <b>Cal: And Sonia Baker's mother's first name is? (48e)</b> Fergus: Pardon me? <b>Cal: You heard me, family friend. (48f)</b> Fergus: Do you really think that your new owners, these responsible corporate citizens, are going to allow you to publish this speculative drive! You are gonna be out of a job before the devil can even say your name, son. <b>Cal: Janine. Sonia's mother's first name is Janine. (48g)</b>	√	√				√	√			H feels irritated  H feels irritated
			√			√						H knows something
49/L XXX V	P: Cal McAffrey, Cameron Lynne, Della Frye S <sub>1</sub> : Cam’s room S <sub>2</sub> : While Cal is arguing with Cam, Stephen Collins and Anne Collins come. T: Point Corp, Sonia Baker, Stephen Collins F: (49a) convincing (49b) convincing	Cal is standing, while Cam and Della is sitting on sofa. <b>Cal: You're missing the point. You didn't see his face. I saw his face. Fergus is at the heart of this story. (49a)</b> Cam: This story is dead, Cal.	√			√						H thinks of something
		<b>Cal: One way or another, Point-Corp pushed Sonia Baker in front of that train. (49b)</b> Cam: Oh, really? The trouble is, our new corporate owners won't let me print any	√			√						H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
	(49c) arguing (49d) answering (49e) requesting	of this unless I have one of the major players on the record. On the record, Cal! And the only person who could do that won't. Would you like to tell me why? Or is it just that you shagged his wife? <i>Cal looks at Della. She bows her head in guilty.</i> Cal: <b>Maybe you'd like to explain to me how, when and why MediaCorp chopped off your balls. This is as big and as connected as it gets. You follow any fissure of this, it's a massive story. You got Fergus, you got Point-Corp, and now you got MediaCorp, all connected, all in collusion, all playing for the same country club. I didn't realize you'd taken up the game. (49c)</b> Cam: Oh. Oh, Cal, if there's any corruption involved here, it's coming from you. You have injected yourself in this story right from the beginning, and we all know why. It's over, Cal, as far as you're concerned. I can't protect you anymore. And right now, I'm not too sure I'd want to. <i>Everyone is surprised when Stephen and Anne Collins come. Cal leaves the room to welcome them.</i> Stephen: You want the story? <b>Cal: Yeah. (49d)</b> <b>Come on. (49e)</b> <i>They come into the room</i>	√			√						H thinks of something
		<b>Cal: Yeah. (49d)</b> <b>Come on. (49e)</b> <i>They come into the room</i>	√		√	√	√					H knows something H is doing something
50/L	P: Cal McAfreey, Anne	<b>Cal: You okay? (50a)</b>		√			√					H answers

Code	Context	Data	Speech Acts								Perlocutionary		
			Locutionary			Illocutionary							
			D	In	Im	Rep	Dir	Com	Exp	Dec			
XXX VII	Collins, Stephen Collins, Della Frye S <sub>1</sub> : Washington Globe office, in front of meeting room S <sub>2</sub> : Before leaving, Anne tells Cal that Sonia Baker was earning \$26,000 a month. Cal orders Della to write about Sonia Baker, the murder, Mandi and Ronda silver meanwhile he'll write about Collins, Fergus, Point-Corp, and corporate and government malfeasance. T: Stephen Collins's story F: (50a) questioning (50b) greeting (50c) questioning (50d) stating (50e) informing (50f) ordering (50g) ordering (50h) ordering (50i) ordering (50j) thanking	Anne: Yeah. He was set up. She was sleeping with him for \$26,000 a month. I mean...	√							√		H answers	
		<b>Cal: Sliberty. (50b)</b> Stephen: Cal. You all set? Anne: Mmm-Hmm. Stephen: Okay. Let's go. <i>Stephen and Anne are leaving.</i> <i>Della comes to Cal.</i>		√			√					H answers	
		<b>Cal: You still here? (50c)</b> Della: Yeah.					√						
		<b>Cal: I thought you would've been down at your desk blasting it online. (50d)</b> Della: Well, you know, a piece this big, people should probably have newsprint on their hands when they read it, don't you think?	√				√						H knows something
		<b>Cal: I'll do Collins, Fergus, Point-Corp, and corporate and government malfeasance. (50e)</b> Della: Okay.	√						√				H knows something
		<b>Cal: You do Sonia Baker... (50f)</b> Della: The murder, Mandi, Rhonda Silver.	√					√					H knows something
		<b>Cal: And the Dominic Foy connection, (50g) alright?</b> Della: Yeah.	√					√					H is doing something
		<b>Cal: Retire to the neutral corner. (50h)</b> Della: Okay.				√		√					H is doing something
		<b>Cal: Gentle. (50i)</b> Della: Got it...		√				√					H is doing something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<b>Cal: Thank you. (50j)</b>	√						√		H knows something
<b>51/X CIII</b>	P: Cal McAfrey, Della Frye	<i>Cal brings a bottle of alcohol drink. He knocks the wall of glass.</i>									
	S <sub>1</sub> : Della’s desk	Della: Hello.									
	S <sub>2</sub> : Cal offers Della for drinking. They take a rest for writing reports. Cal and Della drinks and chats	<b>Cal: (shows the bottle) Is it a night for it? (51a)</b>		√					√		H is doing something
	T: pen’s necklace, Anne Collins	Della: Oh... uh, yeah, yeah, I think it is.									
	F: (51a) offering (51b) questioning (51c) joking (51d) joking (51e) complimenting (51f) informing (51g) explaining (51h) explaining (51i) explaining (51j) explaining (51k) explaining (51l) offering (51m) explaining (51n) requesting (51o) informing (51p) informing (51q) questioning (51r) explaining (51s) informing (51t) questioning (51u) reminding (51v) ordering	<b>Cal: (sits in front of Della) So, how old are you? (51b)</b>		√			√				H is amused H is amused H is amused
		<b>Actually, don't... tell me. (51c)</b>			√				√		
		<b>It would just make me sick. (51d)</b>	√						√		
		Della: (smiles) You never ask a girl her age.									
		<b>Cal: Well, see, I look at you, and I don't see a girl. I just see a reporter. (51e)</b>	√						√		H is amused
		Della: (smiles) At last.									
		<b>Cal: Anyway, back to the story. (51f)</b>			√	√					H knows something
		Della: Yes.									
		<b>Cal: So I had this... uh, English teacher in high school. (51g)</b>	√			√					H knows something
		Della: Mmm-hmm.									
		<b>Cal: He was a kind of a longhaired hippie kinda guy. (51h)</b>	√			√					H knows something
		Della: Mmm-hmm.									
		<b>Cal: He had a pen problem. (51i)</b>	√			√					H knows something
		Della: Yeah. Oh.									
		<b>Cal: He solved it by having a piece of leather string around his neck, and that's where he'd keep his pen. (51j)</b>	√			√					H thinks of something
	Della: Smart.										
	<b>Cal: So I started thinking, (51k)</b>	√			√					H thinks of something	
	Della: Mmm-hmm.										

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
		<p><b>Cal: "My friend Della's got a pen problem. "How do I solve it?" And I came up with this. (51l) (<i>shows necklace made from pens</i>)</b> Della: What is it?</p> <p><b>Cal: I call it the "Della Frye Nubian Princess, "I'm never without a pen"' celebratory necklace. (51m) (<i>helps Della to wear the necklace</i>)</b> Della: Oh, it's beautiful! I always wanted one of these.</p> <p><b>Cal: Cheers. (51n) (<i>lifts up the glasses to drink</i>)</b> Della: Cheers.</p> <p><b>Cal: You know, I wanted to tell you something about Anne Collins. (51o)</b> Della: Okay.</p> <p><b>Cal: I was just talking to her. (51p)</b> <b>How does Anne Collins know that Sonia Baker was earning \$26,000 a month? (51q)</b> Della: What?</p> <p><b>Cal: How does she know how much Sonia Baker was earning? (51r)</b> <b>We know that. (51s)</b> Della: Yeah.</p> <p><b>Cal: How does Anne Collins know that? (51t)</b> Della: Well, I mean, Stephen must have heard it in the Foy interview.</p> <p><b>Cal: We played him a specific part of that tape, and that figure is never mentioned. (51u) (<i>takes and look at a</i></b></p>	√					√			H is amused	
			√			√						H is doing something
			√						√			H is doing something
			√			√						H knows something
			√			√						H knows something
				√			√					H is attracted
			√	√		√	√					H thinks of something H answers
				√			√					H answers
			√			√						H knows something

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<i>photograph of Stephen on Della's desk).</i> <i>Cal leaves Della's desk.</i> Della: Cal. Wait, what're you doing? What're you doing? Cal? Uh... you gonna fill me in? <b>Cal: Just tell Cameron, "Hold the story". (51v)</b> Della: What? Cal? Cal! Shit.			√		√				H is doing something
52/X CVI	P: Cal McAfrey, Stephen Collins S <sub>1</sub> : Stephen's office-at night S <sub>2</sub> : Cal comes to Stephen's office to seek clarification. T: Robert Bingham F: (52a) questioning (52b) answering (52c) questioning (52d) questioning (52e) accusing (52f) reminding (52g) reminding (52h) questioning (52i) answering (52j) questioning (52k) arguing (52l) accusing (52m) accusing (52n) concluding (52o) arguing (52p) answering (52q) arguing	<i>Stephen is sitting in his table and checks a document. Cal comes to his room and throws a newspaper on his table.</i> <b>Cal: Who's Robert Bingham, Stephen? silent. Who is Robert Bingham? (52a)</b> Stephen: Are the police outside? <b>Cal: No. (52b)</b> Stephen: I saved Robert Bingham's life in Kuwait in '91. He was a 17-year-old kid. He was a good soldier. He was proud of what we did. The Army was his life, and he had problems when he got discharged. <b>Cal: So you had a guy that you knew to be unstable do what, exactly? Scare her? Maybe beat her up a little? (52c)</b> Stephen: No, Cal. I had him follow her. <b>Cal: Why? (52d)</b> Stephen: Because I knew she was hiding something from me. Because when I'd... I'd be at her house and a fax would come in, she'd get nervous. Because there were phone calls late at night. I was suspicious. I asked Bingham to observe	√	√		√					H is attracted  H answers       H answers  H answers



Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
	(52r) arguing (52s) arguing (52t) warning (52u) expressing anger	her and report back to me. That’s all. <b>Cal: You're a liar, Stephen. (52e)</b> Stephen: He was more upset about what she was doing than I was. You have to understand what the military means to Bingham. He hates Point-Corp for what they're trying to do to it. n his mind, she just had to stop. <b>Cal: But she did stop, (52f) right? She tore up her paychecks, and she put her life at risk for you. (52g)</b> Stephen: Yes, but I didn't know that. I didn't know that he was gonna kill her. I didn't know he had killed her. When I found out, my thought was just the same as yours. I thought Point-Corp had done it. <b>Cal: And when you did find out? (52h)</b> Stephen: What was I supposed to do? <b>Cal: Tell someone. (52i)</b> Stephen: I tried. <b>Cal: When? (52j)</b> Stephen: When I came to your house, and I wanted to talk to you about it, and all you cared about was the story. <b>Cal: No, Stephen, I cared about helping you. (52k)</b> Stephen: Bullshit. Bullshit. All you cared about was clearing your conscience over this little soap opera you have with Annie. <b>Cal: So you used me. (52l)</b> Stephen: No, Cal.	√			√					H feels irritated	
			√			√						H feels irritated
			√			√						H feels irritated
							√					H feels irritated
			√					√				H knows something
				√			√					H answers
			√			√						H feels irritated
			√			√						H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
		<p><b>Cal: The same way as you used Bingham. (52m)</b> Stephen: I was suspicious of her. I brought him in. That's all it was! It was a mistake! It's my responsibility. I should never have done that. But I never asked him to kill her.</p> <p><b>Cal: He owed you his life! That's why you called him. You called him, and you used him, like you've been trying to use me. One to kill, and one to cover it up. (52n)</b> Stephen: If Point-Corp and Fergus hadn't hired her, none of this would've happened!</p> <p><b>Cal: No. This is not about Bingham and Point-Corp and Fergus, man! It's about you and the decisions that you have made that have led to four people being killed. One of them was delivering a pizza, Stephen. (52o) (is leaving Stephen)</b> Stephen: Cal... <i>(Cal stops and turn back)</i> What're you gonna do?</p> <p><b>Cal: You know what I'm gonna do. (52p)</b> Stephen: You know... it's laughable, your sense of your own self-worth.</p> <p><b>Cal: Why is that? 'Cause... nobody reads the papers anymore? Is that it? (52q)</b> <b>It's just another story, a couple days of shitstorm, and it's wrapping paper.</b></p>	√			√					H feels irritated
			√			√					H feels irritated
			√			√					H feels frightened
			√			√					H feels frightened
				√			√				H feels frightened

Code	Context	Data	Speech Acts								Perlocutionary	
			Locutionary			Illocutionary						
			D	In	Im	Rep	Dir	Com	Exp	Dec		
		(52r) You know, in the middle of all this gossip and speculation that permeates people's lives, I still think they know the difference between real news and bullshit. And they're glad that someone cares enough to get things on the record and print the truth. (52s) Stephen: Cal. Please, Cal, don't do this. Please. I'm asking you as your friend. Cal: You got about three minutes before the cops get here. (52t) Stephen: I thought you said you didn't call 'em. Cal: I lied. (52u)	√			√						H feels frightened
			√			√						H feels frightened
			√			√						H feels frightened
			√							√		H feels frightened
53/X CVII	P: Cal McAfrey, Robert Bingham S <sub>1</sub> : Stephen Collins's office-outside-at night S <sub>2</sub> : Robert Bingham is waiting for Cal to shoot him. T: Stephen Collins F: (53a) warning	Robert: A good soldier fights for his country and his friends. But these guys, they wanna make it all about the money. <i>The police arrive. They get out from their car and point their gun at Robert Bingham.</i> Robert: You wanna live in a world like that? Don: Drop the weapon! Cal: The story about Stephen comes out, whether I write it or not. (53a) Cop1: Drop your weapon! Cop2: Drop it! Robert: I'd rather be nothing. Cop1: I repeat, drop your weapon! <i>Robert Bingham points the gun at Cal. He is going to shoot Cal, but the police have shot him.</i>	√				√					H feels irritated

Code	Context	Data	Speech Acts								Perlocutionary
			Locutionary			Illocutionary					
			D	In	Im	Rep	Dir	Com	Exp	Dec	
54/X CVII I	P: Cal McAfrey, Cameron Lynne, Della Frye, Pete, Hank, Chris, and the others S <sub>1</sub> : Washington Globe office-Cal’s desk-at night S <sub>2</sub> : Cal types article for the front page. Cam, Della, and the other are waiting for it near his desk. Cal doesn’t send the article. He asks Della to send it. T: Stephen Collins F: (54a) ordering (54b) farewell	Cal finishes his article. Cam: Well, aren't you gonna send it? I've only been holding the front page for 4 hours, after all. Cal: (to Della) You send it. (54a) Della nods and clicks ‘send’. Cal: (leaves his Desk). Good night, everybody. See you tomorrow. (54b) Everyone looks at him. Hank gives V sign and Chris smiles. Della follows him.	√		√		√		√		H is doing something  Hearers answers, H is doing something

## Appendix 2

**SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan dibawah ini, saya

Nama : Muhamad Basir

NIM : 08211141028

Program Studi : Bahasa dan Sastra Inggris

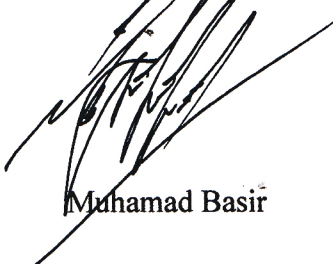
Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi sehubungan dengan analysis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian dengan judul A Pragmatic Analysis of Speech Acts of the Main Character in *State of Play*.

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 27 Agustus 2013

Triangulator,

A handwritten signature in black ink, appearing to be 'Muhamad Basir', written over a horizontal line.

Muhamad Basir

### **SURAT PERNYATAAN TRIANGULASI**

Yang bertanda tangan dibawah ini, saya

Nama : Shinta Purnama Sari

NIM : 08211141018

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi sehubungan dengan analysis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian dengan judul 'A Pragmatic Analysis of Speech Acts of the Main Character in *State of Play*'.

Demikian surat pernyataan ini saya buat untuk dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 27 Agustus 2013

Triangulator,



Shinta Purnama Sari